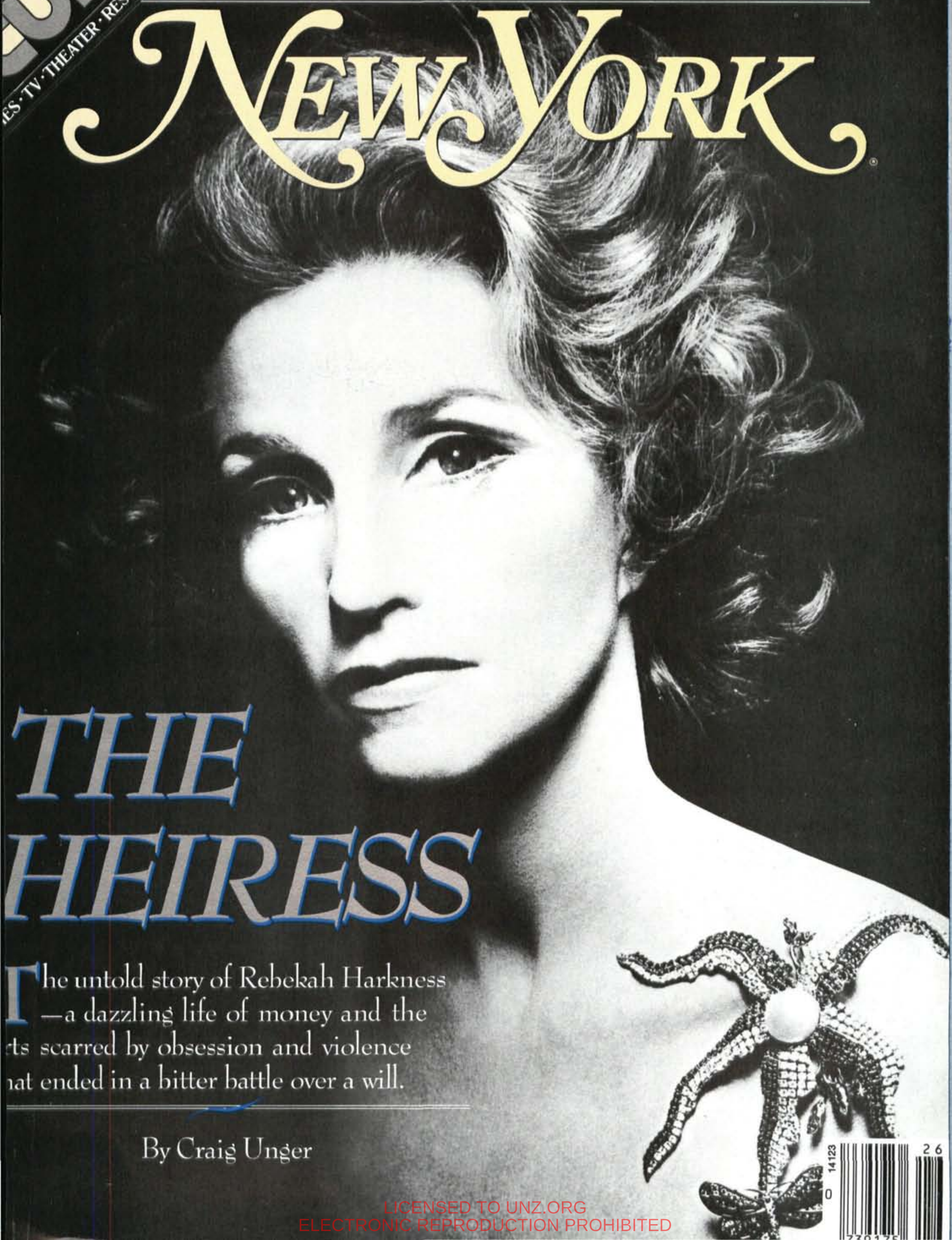
$1.50 • JUNE 27, 1983

UDING
CUE
ES·TV·THEATER·RESTAURANTS

Kennedy on the Sidelines, by Lally Weymouth

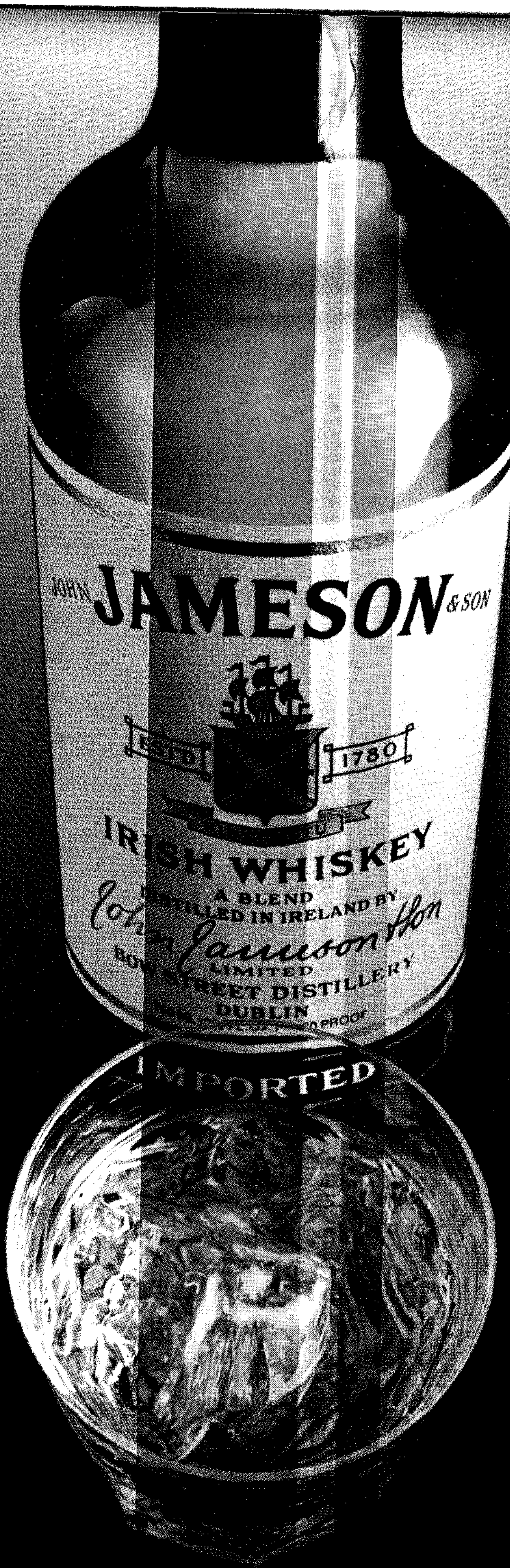
NEW YORK®



THE HEIRESS

The untold story of Rebekah Harkness
—a dazzling life of money and the
ts scarred by obsession and violence
at ended in a bitter battle over a will.

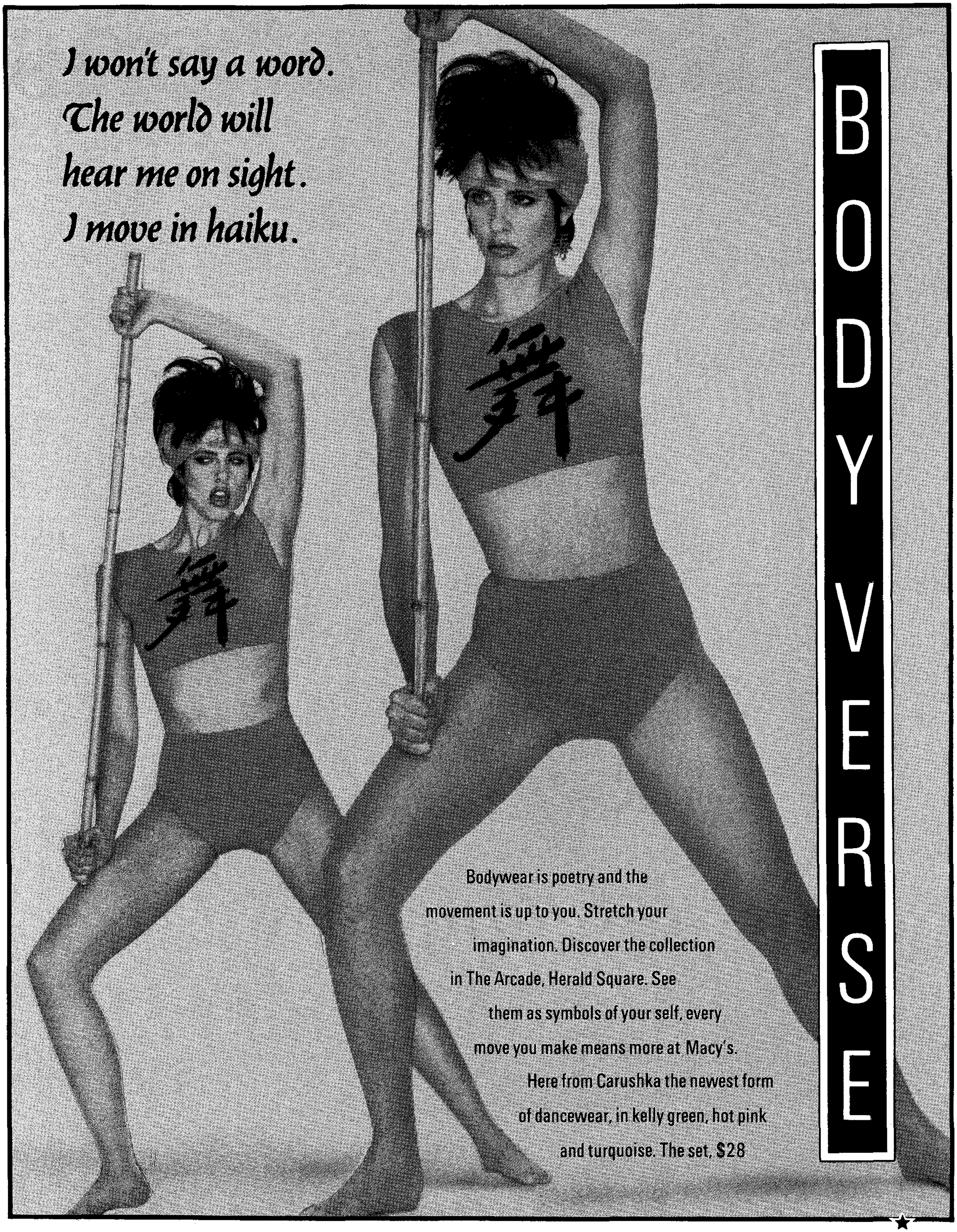
By Craig Unger


JOHN JAMESON & SON
EST'D 1780
IRISH WHISKEY
A BLEND
DISTILLED IN IRELAND BY
John Jameson & Son
LIMITED
BOW STREET DISTILLERY
DUBLIN
PROOF
IMPORTED

80 PROOF · CALVERT DISTILLERS CO., NYC.

Now that you're ready for a change of pace it's time to try John Jameson.

Take a sip of John Jameson. Note the light, delicate taste. Luxurious and smooth as you would expect a premium whiskey to be. But with a distinctive character all its own. Set a new pace for yourself. Step ahead of the crowd with John Jameson, the world's largest selling Irish Whiskey.

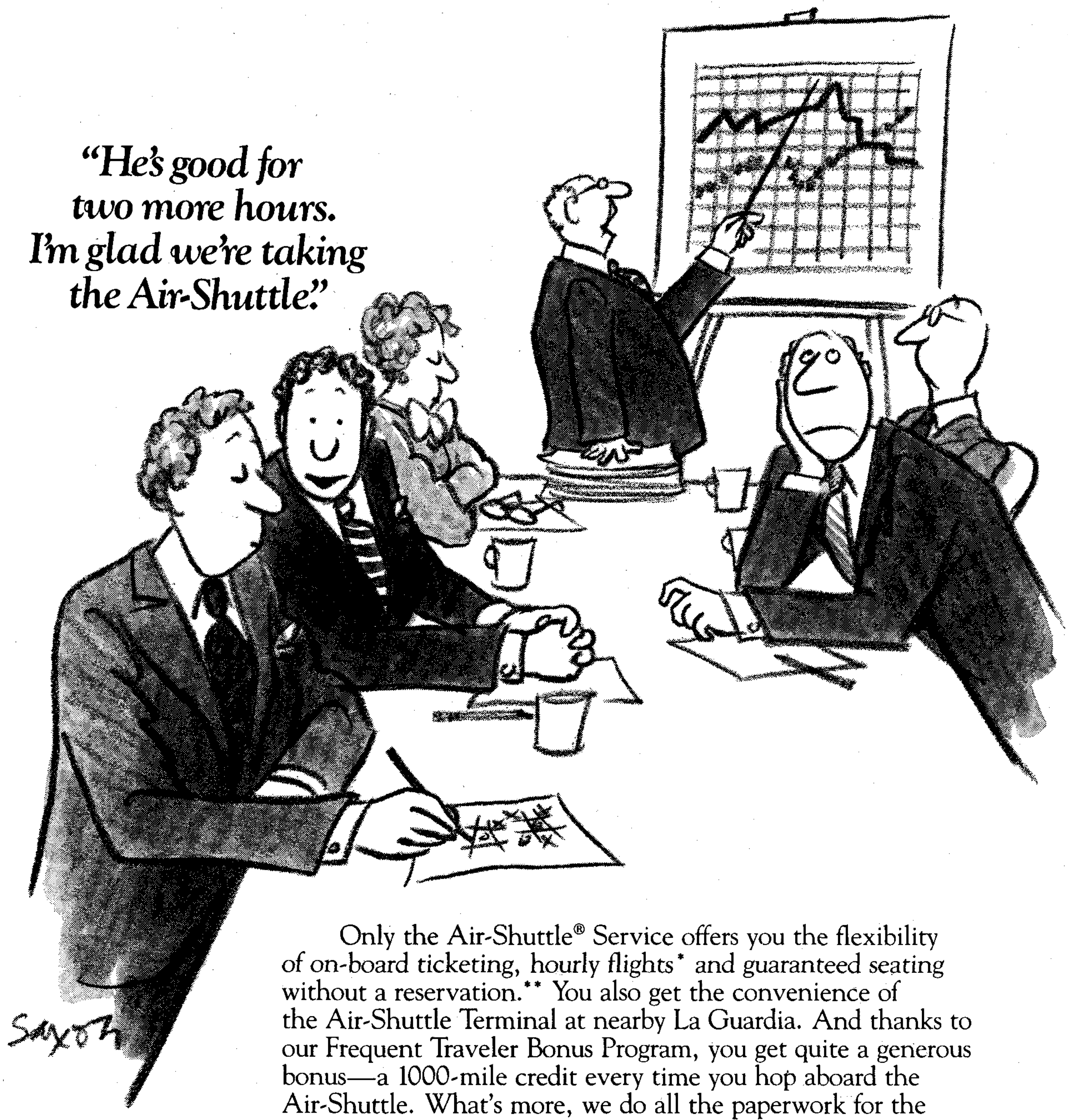

I won't say a word.
The world will
hear me on sight.
I move in haiku.
BODYVERSE

Bodywear is poetry and the movement is up to you. Stretch your imagination. Discover the collection in The Arcade, Herald Square. See them as symbols of your self, every move you make means more at Macy's. Here from Carushka the newest form of dancewear, in kelly green, hot pink and turquoise. The set, $28

macy's

In Tone With The Times (D. 665) The Arcade, Main Floor, Herald Square. Use your Macy's charge. Or Macy's welcomes the American Express® Card.

No Reservations



"He's good for two more hours. I'm glad we're taking the Air-Shuttle."

Only the Air-Shuttle® Service offers you the flexibility of on-board ticketing, hourly flights* and guaranteed seating without a reservation.** You also get the convenience of the Air-Shuttle Terminal at nearby La Guardia. And thanks to our Frequent Traveler Bonus Program, you get quite a generous bonus—a 1000-mile credit every time you hop aboard the Air-Shuttle. What's more, we do all the paperwork for the program. So quicken your climb up the corporate ladder. Climb aboard the Air-Shuttle.

*Between 7 a.m. and 9 p.m. except Saturday and Sunday. **The air controllers' job action continues to affect all airline services. Air-Shuttle first sections are all operating on schedule and back-up flights are generally protected at the peak hours.

© 1983 Eastern Air Lines, Inc.

The Eastern Air-Shuttle

IMAGINE LIFE WITHOUT US.

CONTENTS

24
The Heiress
By Craig Unger

To most New Yorkers, Rebekah Harkness was a wealthy patron of the dance who owned a controversial ballet company, a garish theater, and a ballet school. But through the sixties and seventies she spent or lost millions—often, it seemed, investing more in her own ego than anything else—and at the time of her death, last year, little remained of her arts empire. Lonely and eccentric, she had become dependent on drugs and alcohol. Her children were estranged, her dreams for artistic legitimacy shattered. Here, Craig Unger traces the disintegration of a very special world.

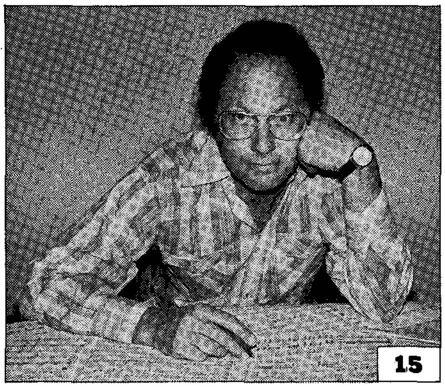
24

46
City Centerpiece
By Carter Wiseman

At the City Center, it was always easier to admire the Moorish décor than to enjoy the performance—the sight lines were bad, the lobby was cramped. But now a $900,000 face-lift has changed all that—and won a prestigious design award to boot.

49
Kennedy on the Sidelines
By Lally Weymouth

As the campaign season heats up, Washington is experiencing a new phenomenon—a Kennedy *not* running for president. Last December, Ted Kennedy announced that he would not seek the 1984 Democratic nomination, because he wanted to devote more time to his family, and some in the capital say he is indeed a new man—more settled, more relaxed. But he is also working as hard in the Senate as any politician on the stump—boning up on defense and the economy. There are those who think he may be biding his time, playing it safe—perhaps secretly hoping for a convention deadlock between Mondale and Glenn. Only Teddy knows for sure.


15

DEPARTMENTS

12
The Bottom Line: Bendix and Other Lessons
By Jack Egan

Four books for summer describe failures of economic practice and theory.

15
On Madison Avenue: King of the Jingle
By Bernice Kanner

Brash, talented tunesmith Steve Karmen (who wrote "I Love New York") often shoots himself in the foot.

20
The National Interest: No-Win Scenarios
By Michael Kramer

Barring an unforeseen disaster, Reagan looks like a shoo-in for '84.

THE ARTS

54
Books: Henry the Worst
By Robert Scheer

Seymour Hersh's anatomy of Kissinger's White House years leaves its subject torn and bleeding, but enhances the reputation of Richard Nixon.

57
Movies: Mazes and Monsters
By David Denby

The Draughtsman's Contract is a perplexing but rewarding study of full-dress evil; *Trading Places* is a coarse but funny film about a rich-poor switch.

70
Art: Light Fantastic
By Kay Larson

Harry Callahan evokes sensual associations with color; David Hockney disappoints; Michael Smith and Barbara Zucker amuse.

72
Theater: Songs at Twilight
By John Simon

Taking My Turn is a sentimental but effective musical tribute to older people; four new Beckett plays journey deep into nonbeing and nothingness.

74
Television: Buffalo Bill, Won't You Go Out Tonight?
By James Wolcott

Dabney Coleman is in his element as the lewd, crude star of *Buffalo Bill,* but the series needs to be knocked into shape. *Andy Warhol's TV* has some grit under the gloss.

49

76
Music: Modern Romance
By Peter G. Davis

The Philharmonic's new-music festival, Horizons '83, may not have convinced everyone in the audience that romanticism is in the air, but it succeeded on other terms.

MISCELLANY

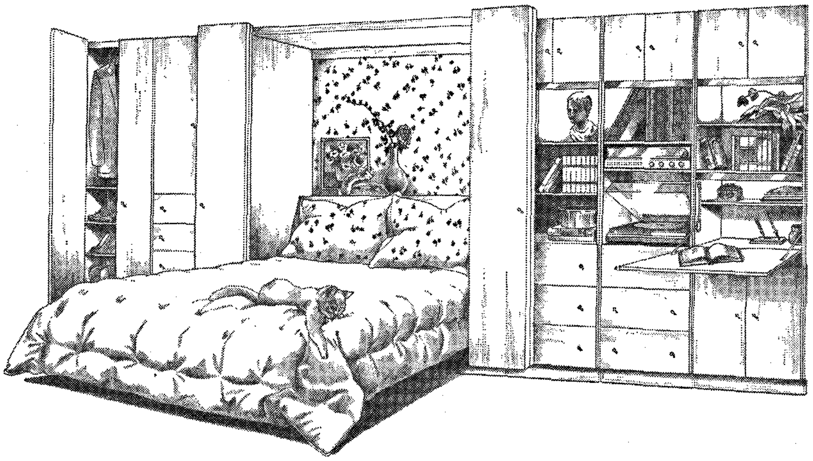
6 **Letters**
9 **Intelligencer,** *by Sharon Churcher*
22 **In and Around Town,** *by Ruth Gilbert*
68 **Best Bets,** *by Nancy McKeon and Corky Pollan*
78 **Sales & Bargains,** *by Leonore Fleischer*
80 ***Cue* Listings**
115 ***New York* Classified**
121 **Town & Country Properties**
122 ***New York* Competition,** *by Mary Ann Madden*
124 **London *Times* Crossword**
124 ***Cue* Crossword,** *by Maura B. Jacobson*

Cover: Photograph by Michael Avedon.

JUNE 27, 1983—VOL. 17, NO. 26. The following are registered trademarks, and the use of these trademarks is strictly prohibited: Best Bets, Between the Lines, The Bottom Line, Brief Lives, The City Politic, Cityscape, Cityside, Cue, Cue New York, In and Around Town, Intelligencer, Legal Aid, Love Times, Movies Around Town, The National Interest, New York, New York Gazette, New York Intelligencer, New York Journal, Page of Lists, The Passionate Shopper, The Sporting Life, The Underground Gourmet, and The Urban Strategist. *New York* (ISSN #0028-7369) is published weekly (except for combined issues the last week in December and the first week in January, and the first two weeks in July) by News Group Publications, Inc., 755 Second Avenue, New York, New York 10017. **Copyright © 1983 by News Group Publications, Inc. All rights reserved.** Reproduction without permission is strictly prohibited. Officers of News Group Publications, Inc.: Donald Kummerfeld, President; John C. Bender, Vice-President and Secretary; Jeffrey A. Leist, Vice-President and Treasurer. Second-class postage paid at New York, New York, and additional mailing offices. Editorial and business offices: 212-880-0700. **POSTMASTER:** Send address changes to *New York,* Box 2979, Boulder, Colorado 80302. Subscription rates in the United States and possessions: 50 issues, $29; 100 issues, $52. **For subscription information, write Joseph Oliver, New York Magazine, Subscription Department, Box 2979, Boulder, Colorado 80322.**

Photographs: left, Martha Swope; center, James Hamilton; right, Michael Grecco/Picture Group.

A lot of Lockwood's business comes from repeat customers. Quality is the reason.

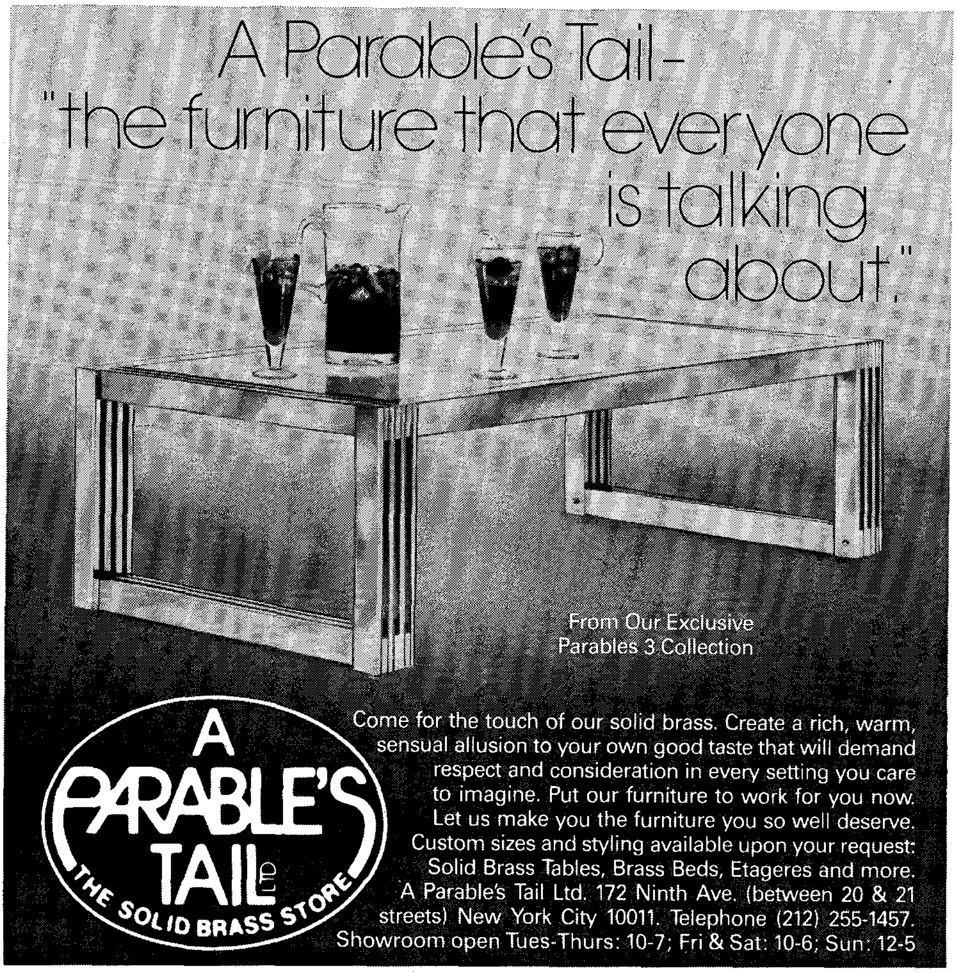


Quality is a way of doing things at Lockwood. It shows in everything we do, from our clean functional design, to the way our entire staff treats you. Come in with your floor plans (a rough sketch will be fine), and we'll gladly help design the quality wall system that fits your exact needs. At a price that fits your budget.

LOCKWOOD
THE WALL STORAGE SPECIALISTS

1187 Third Avenue (corner of 69th)
(212) 772-9400
Monday thru Saturday 10-6

A Parable's Tail -
"the furniture that everyone is talking about."



From Our Exclusive
Parables 3 Collection

A PARABLE'S TAIL
THE SOLID BRASS STORE

Come for the touch of our solid brass. Create a rich, warm, sensual allusion to your own good taste that will demand respect and consideration in every setting you care to imagine. Put our furniture to work for you now. Let us make you the furniture you so well deserve. Custom sizes and styling available upon your request: Solid Brass Tables, Brass Beds, Etageres and more. A Parable's Tail Ltd. 172 Ninth Ave. (between 20 & 21 streets) New York City 10011. Telephone (212) 255-1457. Showroom open Tues-Thurs: 10-7; Fri & Sat: 10-6; Sun: 12-5

NEW YORK

Editor
Edward Kosner

Managing Editor
Laurie Jones

Design Director
Robert Best

Executive Editors
Richard Babcock, Deborah Harkins

Senior Editors
Frederick Allen, Peter Devine (Copy)
Peter Herbst, Rhoda Koenig, Nancy McKeon
Anna Wintour, Carter Wiseman
Photography Editors
Karen Mullarkey, Jordan Schaps
Contributing Editors
Jennifer Allen, Julie Baumgold, Alexis Bespaloff
Marie Brenner, Seymour Britchky, Sharon Churcher
Orde Coombs, Barbara Costikyan, Michael Daly
Peter G. Davis, David Denby, Jack Egan
Linda Bird Francke, Gael Greene
Pete Hamill, Maura B. Jacobson
Bernice Kanner, Jesse Kornbluth, Michael Kramer
Kay Larson, Mary Ann Madden, Nicholas Pileggi
Tony Schwartz, John Simon
Tobi Tobias, Craig Unger, Lally Weymouth
James Wolcott, William Wolf, Linda Wolfe, Vic Ziegel
Around Town Editor: **Ruth Gilbert**
Sales & Bargains Editor: **Leonore Fleischer**
Associate Editors: **Florence Fletcher, Quita McMath**
Assistant Editors: **Georgia Gunn, Corky Pollan**
Mayer Vishner
Editorial Assistants
Peter Blauner, Ellen Hopkins, Fran Kessler
Tanya Lenkow, Sarah Lewis, Deborah Mitchell
Evelyn Norman, Eric Pooley, Laurie Schechter
Jennifer Seabury, Amy Virshup, Jeannette Walls
Cue Listings: **Gillian Duffy, Madeline Johnson, Elise Urr**
Editorial Publicity: **Suzanne Eagle**

Art Director
Patricia Bradbury
Art Production Manager: **David White**
Assistant Art Director: **Don Morris**
Assistant Photo Editor: **Susan Vermazen**
Assistant Art Production Manager: **Shelley Lefkowitc**
Art Staff: **Christine Lang** (Art Assistant)
Deane Folsom, George Lee
Vivette Porges, Joan Ranieri

Publisher
Cathleen Black

Circulation Director
Joseph Cece
Staff: **Linda Cortese, *William Donaldson***
Nora George, Ellen Goldwasser, Bella Hopkinson
Amy Kirson, Ann Llewellyn, James Smith
Production Director
Frank Sullivan
Production Manager: **Richard Muehleman**
Staff: **Dolores Liberto, James Romeo**
Controller
Sidney Ferenc
Credit Manager: **Molly Strauss**
Staff Accountant: **Carmine Tiero**
Staff: **Teresa Ferri, Jeffrey Nozilo**
Mark Sabb, Susan Schwartz
Advertising Sales Director
David O'Brasky
Advertising Manager: **Marvin Krauss**
Promotion Director
Elaine Shindler
Promotion Manager: **Anthony Irving**
Research Manager: **Ken Meltsner**
Staff: **Anne Lewis, Jilann Picariello**
Chris Shea, Jane Slevin
Sales Representatives
Elinore Carmody, Mary Joe Cassidy
Carol Crellin, Betsy Cronen
Patricia Drazan, Nan Elmore, Ellen Falb
Jack Kaduson, Constance Lennig, *Michele Phillipe*
Alan Tigner, Lori Zelikow
Advertising Coordinator: **Nancy Pollock**
Computer Operations: **J. McGehee**
Staff: **Penney Bigel, Theresa Bresnihan**
Helen Fajerman, Patricia Herberich
Mimi Moskowitz, Marilyn Taerstein
Chicago: **Heidi Grumley,** Manager
Classified Advertising Manager: **Mel Worby**
Staff: **Kathy Kontiles**
Information Services Manager: **Valerie Taylor**
Personnel Manager: **Mary O'Connor**
Office Services Manager: **Mary Ann McCarthy**
Staff: **Paul Abrams, Andrew Cruz, Jacqueline Deas**
Stan Katta, Rodney Madden, Joseph Markfelder
George Pogue, Anna Preato
Special Consultant: **Mort Glankoff**

News Group Magazines
President: **Marty Singerman**
Director of Finance: **Alan Greene**
Coordinator: **Lucille Piccoli**

"This summer, the only thing more exciting than where Helmsley Hotels are located is what it costs to stay there. From $27.50* to $47.50* per person."

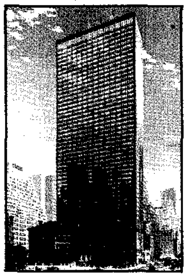
–Leona M. Helmsley, President
Helmsley Hotels

This summer, let a Helmsley Hotel show you the town. Each hotel is located in the heart of New York's excitement, theatres, museums and the finest shopping the city has to offer. And they all share the same dedication to service you just won't find in an ordinary Manhattan hotel.

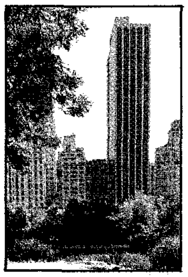
But what makes Helmsley Hotels unique is that each hotel has a personality all its own, from the opulence of the Helmsley Palace to the crisp, contemporary flair of the Harley of New York. And what makes this summer so special is that now two can stay for the same price as one at any Helmsley Hotel with even lower rates on the weekend.

So stroll through Central Park or sip an aperitif at a sidewalk café. Everything's just outside your door when you visit New York the Helmsley way.

We're going to be your favorite hotels.



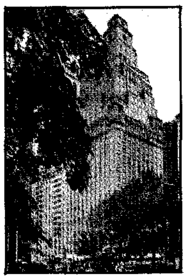
† **The Helmsley Palace ǂ**
455 Madison Avenue (at 50th St.)
(212) 888-7000
Sun.-Thurs.
$115-$195
Fri.-Sat.
$95-$175
The most opulent realm of luxury in New York. And the only Palace in the world where the Queen (Leona Helmsley) stands guard.



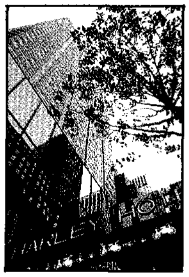
† **Park Lane**
(212) 371-4000
36 Central Park South
Sun.-Thurs.
$85-$160
Fri.-Sat.
$65-$140
Where guests are always impressed by impeccable service from a staff who never overlook even the smallest detail.

Windsor Harley Hotel
(212) 265-2100
58th and Avenue of the Americas
Sun.-Thurs.
$80-$90
Fri.-Sat.
$55-$65
With views of Central Park only a block away.

Middletowne Harley Hotel
(212) 755-3000
148 East 48th Street
Sun.-Thurs.
$80-$90
Fri.-Sat.
$55-$65
A nice family hotel with a full kitchen in every room.



St. Moritz
(212) 755-5800
50 Central Park South
Sun.-Thurs.
$75-$120
Fri.-Sat.
$60-$100
Distinguished by its European ambiance and continental manners; and home of Rumpelmayer's and its famous Viennese pastries.



Harley of New York
(212) 490-8900
212 East 42nd Street. Just around the corner from the U.N.
Sun.-Thurs.
$80-$145
Fri.-Sat.
$60-$125
A great hotel with all kinds of extra touches (like a bathroom phone and remote control color TV).

Helmsley Hotels

For reservations, call toll free 800/221-4982. In New York, 212/888-1624. TELEX: 640-543. Or call your travel agent.

† *The Leading Hotels of the World®*

ǂ The only hotel in New York to receive the Five Diamond Award ◆◆◆◆◆

*Per night, double occupancy, weekend minimum rate. All rates subject to availability or prior reservation. All other rates shown are for single or double occupancy and are effective from June 26 to September 5, 1983. Taxes and gratuities not included.

LETTERS

Parental Discretion Advised

SINCE WE KNOW THAT CHILDREN OF two-parent families are better off emotionally, intellectually, and socially ["Mommy Only," by Patricia Morrisroe, June 6], then shouldn't it be stressed how irresponsible these women are to be deliberately bringing children into the world with built-in handicaps?

Shirlee Aronoff
Manhattan

IN 1961, WHEN I WAS LEFT UNWED AND pregnant, a woman's "punishment" for premarital sex was a baby. When I delivered twins, society sneered, "She's no better than she should be." Little has changed. The child born today of a single woman's narcissism (in the guise of self-fulfillment) is no more fortunate than the child born to a single woman two decades ago. My 21-year-old twins and I feel very sorry for the children born of mommies only.

Barba-Del Campbell
Allentown, Pa.

OPPONENTS OF ELECTIVE SINGLE PARenthood suggest that narcissistic tendencies and an inability to sustain intimate relationships contribute to the rise in this life-style. But is there a commitment that entails greater permanence, responsibility, or unselfishness than child rearing? Single parents are to be commended for their willingness to choose their nurturing roles without assistance.

Sherry Zbar
Plainfield, N.J.

THEIR CHILDBEARING ATTITUDES REflect those of a young girl with her doll: Children are playthings to cuddle and then dump off at the day-care center. They would have been better off with a pet.

Robert Del Bruno
Clifton, N.J.

THERE ARE AN AWFUL LOT OF US SINGLE-mothers-by-choice out here, and people are just going to have to get used to it. My whole life fell into place after my daughter was born, and every aspect of my existence has improved.

Name withheld
Northern Virginia, Va.

THE WOMEN IN YOUR STORY ARE SELFISH, irresponsible, and inhuman. This is what their children have to face in the future: being called bastards. I know—I was born of an unwed mother and was called names from the age of nine on.

Cardine Rinford
Springfield, Mass.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

AS THE UNWED MOTHER OF A BEAUTIFUL baby daughter, unexpected but not regretted, it was encouraging to read of others who had actually planned for the event. I wish, however, that you had mentioned the stigma that still does exist. Even in our "enlightened" society there is often total rejection from one's family and friends.

Name withheld
Rutherford, N.J.

HOW CAN THESE WOMEN BE SO PERVERTed in their attitudes toward men and children? One woman described her artificial insemination with the words "No muss, no fuss." What ever happened to plain old sex?

Audrey Timmesbaum
Miami Beach, Fla.

WHAT WOULD HAPPEN TO THESE SINGLE mothers if their children were not born "bright and beautiful" but with serious physical or mental handicaps? Most people go into pregnancy expecting a normal child, and few are prepared to cope with one who's not. But in a two-parent family, there is at least someone to share the burdens, as well as the joys.

L. S. Steinberg
Larchmont, N.Y.

MY CHILD TRUSTS PEOPLE OVER 30 AND gets along well with his peers. His self-esteem is as deeply entrenched as bone marrow. Sure he wants a daddy, but he doesn't spend much energy mooning over what he hasn't got. My son's life is not my ego trip. To say that single mothers are selfish is to ignore the large sacrifices we have willingly made to give life to our children. We are not all flaky, grim neurotics who can't sustain an intimate relationship with a man. If I ever meet the right one, I'll gladly give up my trendy social status.

Name withheld
Manhattan

I FOUND MYSELF WONDERING WHY THESE women with a "primordial urge" to be mothers didn't consider adopting the many minority and handicapped children available, for whom one parent would be better than none. However, as I read on it became clear to me that most of these women were having a child so they could say, as Ann M. did, "It's me." There can be narcissistic reasons why two people have a child as well, yet there is twice the chance that the child will receive the necessary nurturing.

Avis Alexander
Manhattan

MY FATHER DIED WHEN I WAS FOUR, AND even today, 32 years later, I feel a sense of loss whenever I see fathers and their little girls hand in hand. That a woman would purposely deprive a child of a father is, to me, unthinkable.

Phyllis Schneider
Manhattan

YOUR ARTICLE IMPLIED THAT I AM A "mommy only," which is simply not true. After ten years of marriage to a man who didn't want children, I got divorced and after several years had a child out of wedlock with someone I cared about very much at the time. Although I am the primary caretaker of my child, she sees her papa each week with my blessings. Your article also implied that if a middle-class woman decides to have a child out of wedlock, she does not want the father of the child to participate in the child's life. This is an unforgivably misleading picture. Although you are within your rights in presenting the negative side of single parenthood, including the positive would have gone a long way in breaking down old prejudices. I, like many other single mothers and fathers, am trying to raise my child with a sense of fairness, dignity, and love, values that your magazine failed to appreciate and report.

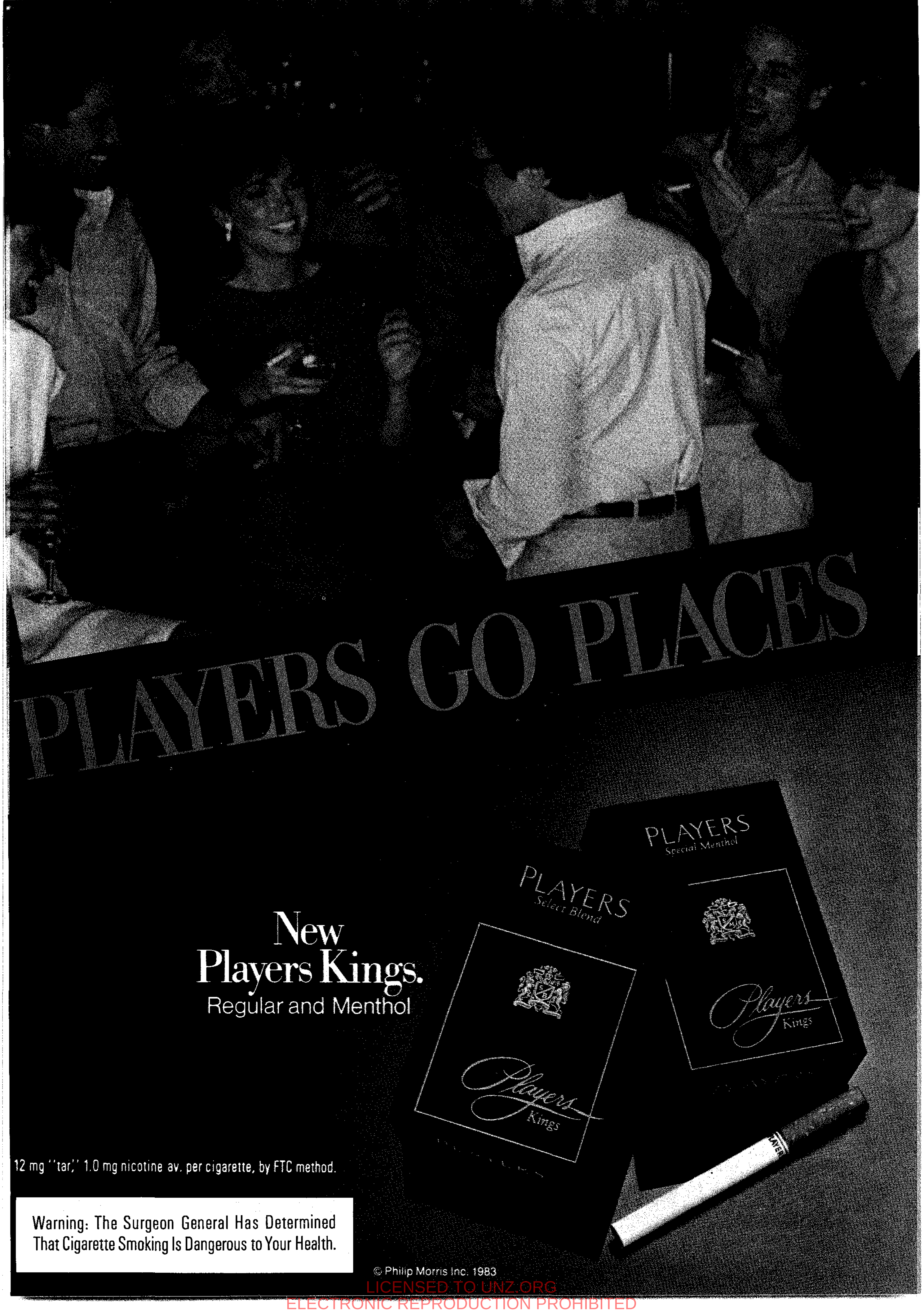
Joan Peckolick
Manhattan

WHAT IF MOMMY HAS A SON? HE MUST grow up doubting the value of his own masculinity. After all, Mommy didn't need a man.

Conchita Collins
South Orange, N.J.

I THINK THE TREND TOWARD SINGLE motherhood by choice frightens us all because it is a whole new definition of family. We don't *need* men—we want them. It's not necessary for a child to be raised by two parents. It's ideal, but we don't live in an ideal world. We are not pitiful examples of women who can't sustain a relationship: We are by-products of a society that does not promote relationships, and so we have created our own.

Sherri Daley
Manhattan


PLAYERS GO PLACES
PLAYERS
Special Menthol
Players
Kings
PLAYERS
Select Blend
Players
Kings

New
Players Kings.
Regular and Menthol

12 mg "tar," 1.0 mg nicotine av. per cigarette, by FTC method.

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

© Philip Morris Inc. 1983

Jill St. John talks about her first time.

ST JOHN: My first time was in Tre Scalini, an adorable sidewalk cafe in Rome.

INTERVIEWER: Oh, really? Right out in the open?

ST JOHN: Sure...you see, I'm basically an outdoorsy type of person.

INTERVIEWER: I see. You must tell me all about it.

ST JOHN: Well, we were just relaxing after a hard day of shooting. Just me and the crew. It happened with the stunt man.

INTERVIEWER: The stunt man?! That sounds a bit risky!

ST JOHN: Oh, it wasn't, really. You see, he was Italian, and they just seem to know about these things.

INTERVIEWER: Go on.

ST JOHN: He was very romantic. He leaned close and whispered, "Gingerly?"
"Well," I said, "I've never been shy about anything before." He gave me a charming grin, then ordered a Gingerly for me...that's Campari, ginger ale and soda. And a Campari and soda for himself.

INTERVIEWER: A little mix of Italian and American...how interesting. Well, how was it?

ST JOHN: Very satisfying after that long, hot day. See, it was deliciously light...and so refreshing. A very special experience.

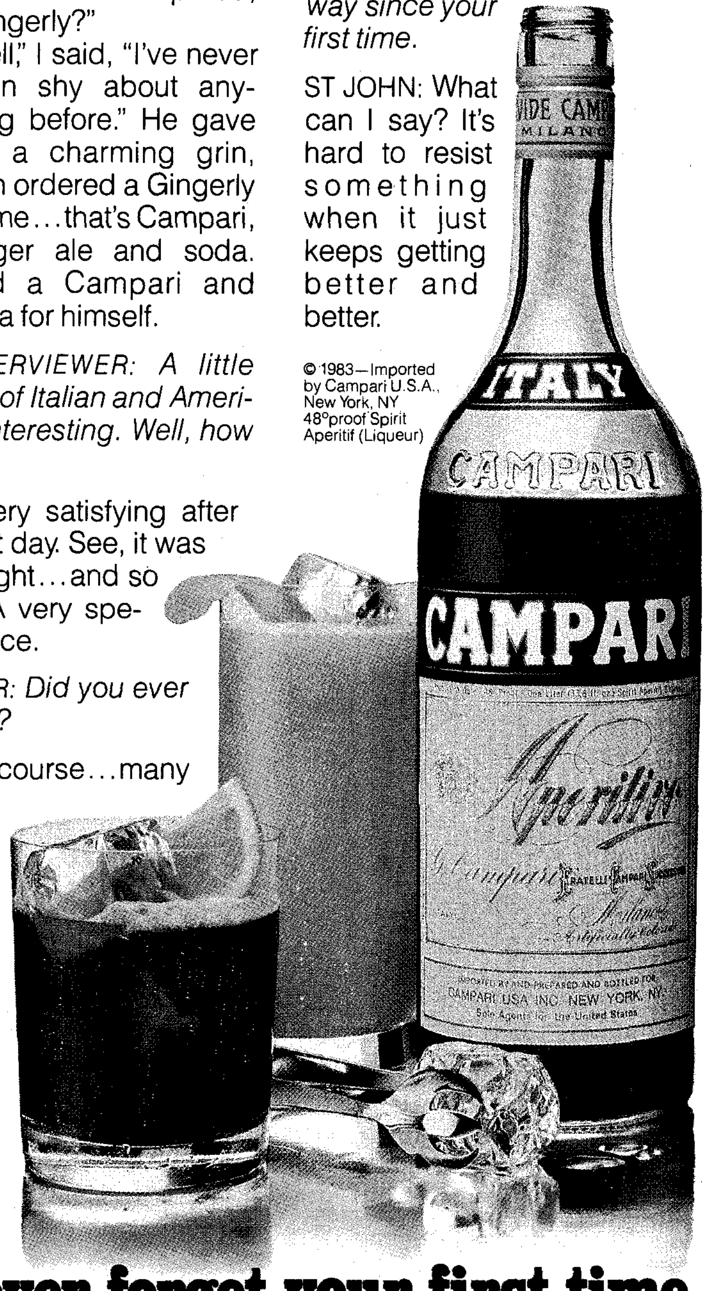
INTERVIEWER: Did you ever have it again?

ST JOHN: Of course...many times. It's not the kind of thing you try once and then forget about. I've gone out with some outstanding men, and they all knew one or two new ways to enjoy it. I prefer "The Exotic." That's Campari with grapefruit juice.

INTERVIEWER: Well, you seem to have come a long way since your first time.

ST JOHN: What can I say? It's hard to resist something when it just keeps getting better and better.

© 1983—Imported
by Campari U.S.A.,
New York, NY
48°proof Spirit
Aperitif (Liqueur)



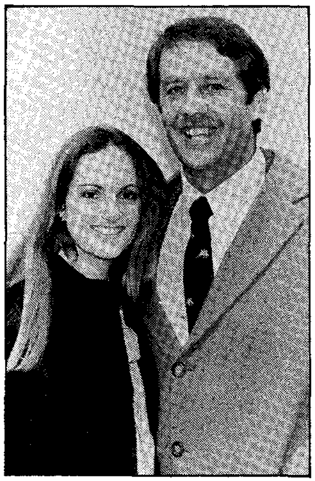
Campari was made to be mixed. It's a bright, 48° proof refreshing spirit, imported from Italy, with a combination of natural flavors and aromas unknown to any other spirit. For your first time, mix it with orange juice. Then enjoy it with grapefruit juice, ginger ale, soda, tonic, or white wine. Over ice, of course. ***CAMPARI. The smart mixable!***

CAMPARI® **You'll never forget your first time.**

INTELLIGENCER

Patty Hearst's New York Move

PATTY HEARST, ONE OF THE country's most celebrated ex-fugitives, will soon be on the move again—to New York, where she is settling with her husband, Bernard Shaw, and their two-year-old daughter.



The Shaws: *Hearst "security."*

The couple have been here twice to house-hunt, and Shaw plans on leaving his crime-prevention job with the San Francisco Police to join the security department of the Hearst Corporation's New York headquarters.

"I don't want to say much, because it's a quiet kind of move," he told *New York* last week. "I've been hired not because it's the family firm but because of my qualifications. And Patty likes New York City very much."

Reagan Aides May Be Digging for the East

IS RONALD REAGAN PLANNING to polish his image for 1984 with a visit to the Far East? A White House team quietly left for the region last week to do early groundwork for such an excursion, according to a political insider.

"China is not on the agenda at this point. That could change if this trip comes off, or he could just do Japan, Korea, and some others," this source told *New York*.

"I could see August being a good time for him to go, because it's usually a down month from the news viewpoint," he added.

The State Department announced in February that Chinese Prime Minister Zhao Ziyang would come to the United States, and White House officials said it was possible Reagan would accept an invitation to go to Peking. But no date has been set for Zhao's visit, and some protocol experts say that the Peking leader should come here first, because no Chinese official of his rank has been to Washington since before Walter Mondale's vice-presidential trip to China during the summer of 1979.

William Henkel, the head of the White House advance-travel-planning office, denied any knowledge of a Far East trip. And Reagan's foreign-affairs spokesman, Lyndon Allin, said, "There are no specific plans, and no decision is made."

Beach Boys to Swat Watt Again

JAMES WATT MAY BE HEARING yet more from the Beach Boys. With their White House concert wrapped, one of the interior secretary's least favorite groups is trying to raise money for a fall international "summit" on the environment.

The Washington conference would bring together environmentalists, scientists, and sympathetic politicians, said Mike Love, the Beach Boys' lead singer, who was seeking support for the idea on Capitol Hill last week.

"I've met with Mo Udall, Paul Laxalt, Bob Dole, and Jim Wright, and we're talking to foundations and corporations about them helping," said the singer. He is also discussing putting together a non-partisan effort—to be called the California Beach Party—to throw concerts benefiting "environmental and humanitarian" causes.

Is it all revenge on Watt, who initially banned the group from the July Fourth celebration at the Washington Mall but was forced by President Reagan to apologize to the band? "What happened with Watt heightened people's awareness about the environment," said Love. "If he is still interior secretary when we have our summit, he'll be invited."

Capital gain: *The Beach Boys in Washington.*

Pioneer 10: How Far Out?

THE RECENT BALLYHOO about the *Pioneer 10* spacecraft soaring out of the solar system has left a number of scientists with some cosmic doubts.

No one denies that the NASA spaceship, launched in 1972, is the man-made object farthest from the sun. But the NASA experts who launched the *Voyager 1* and *2* spacecraft, in 1977, contend that all *Pioneer 10* did was pass beyond Neptune, now the most distant planet.

"That is not considered by most people as the end of the solar system, though [Neptune's] orbit currently makes it the outermost planet," *Voyager* spokesman Don Bane said. "There are people here who will tell you that the end is where the solar wind, a stream of particles from the sun, stops. And *Pioneer 10* sure as hell hasn't reached there."

One of the *Voyager* spacecraft may even get there first, said Bane, since the wind may not radiate symmetrically from the sun.

"I don't think we have *any* definition of where the solar system ends, though it could be called zero solar wind," said Garry Hunt, of London's Imperial College. "The [*Pioneer*] announcement was meaningless."

Still, *Pioneer* flight director Bob Jackson argued that while "there is no scientific definition of the solar system," it was fine to take Neptune as an "arbitrary" measure. "I can understand why the *Voyager* people might resent a little all the publicity *Pioneer* is getting," he added. "There is some competition between the two programs."

BY SHARON CHURCHER

Photographs: left, F. Apesteguy/Gamma-Liaison; right, U.P.I.

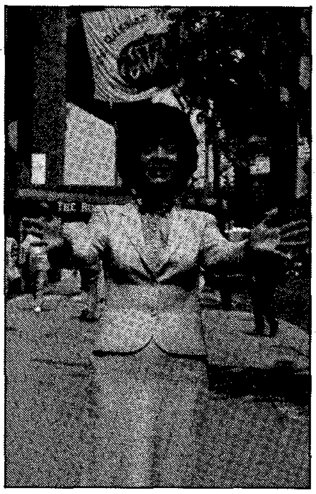
The Tea Room's Mexican Rival

"MISS ROSA" FORAND, VETERAN manager and social arbiter of the Russian Tea Room, has quit to open her own restaurant and hopes to bring along some of her Hollywood East followers.

Rosa's Place Restaurant, scheduled to open at 48th Street and Eighth Avenue by the end of August, will skirt culinary competition with the Tea Room by serving Mexican food. "I am Brazilian, but Mexican cuisine is in demand," Forand said. But it will compete nonetheless.

"I have many, many friends from the Tea Room who have said they will come—a lot of producers and actors," she confided. Still, she expects them to continue going to the Tea Room as well. "It's a landmark," she said.

In recent years, a former Elaine's headwaiter and manager have launched their own restaurants—Nicola's and Elio's—each aiming to bring in a fashionable show-business-and-literary crowd. Does Tea Room owner Faith Stewart-Gordon feel threatened by her former staffer's new venture?



Miss Rosa: *"Many friends."*

"There are plenty of people in New York who go to hundreds of restaurants. It's a tough business," said Stewart-Gordon. "But Rosa has been working towards this for a long time. She's a very ambitious lady."

'Payson Place'? *Student extras in* Footloose.

Utah Town Steps on 'Footloose'

LIFE SEEMS TO BE IMITATING art in Utah, where Paramount is shooting *Footloose,* a movie about a narrow-minded small town.

The producers had hired 180 high-school students as $50-a-day extras in the Mormon town of Payson, and paid one of them, eighteen-year-old Jeff Harrison, $100 more to strip for a locker-room shower scene.

Though the youngster would have his back to the camera during the filming, a fellow student, Scott Hales, angrily quit. "They told me this was going to get a PG rating. They were dishonest with us," he said.

The Central Utah *Journal* accused the moviemakers of turning the town into "Payson Place." The newspaper wrote, "The popular F-word vulgarism was used repeatedly" in the script. Executive producer Daniel Melnick said his staff began to receive harassing phone calls, and some local people tried to prevent the crew from using the Payson town hall as a location.

"They couldn't get their act together quickly enough," Melnick said. "But what is bizarre is that this is so parallel to the movie's theme. In the film, dancing is banned. It's allowed in Payson, but there's been an outcry against rock music."

The de Kooning Door-Prize Bind

KITTY CARLISLE HART'S SUCCESS in arranging some door prizes for a forthcoming New York fund-raiser has put the organizers in an unusual bind.

As chairman of the state Council on the Arts, Hart got Willem de Kooning to pledge a new painting for the event, a $250-to-$1,000-a-ticket dinner on July 5 benefiting the planned restoration of the Statue of Liberty. The painting's projected value is $300,000.

"Actually, we just wanted little token things. We had a $1,000 alligator purse, two Lalique champagne glasses, and a 1983 Chevrolet," said Michael Orlando, the event's promoter. "This turned out to be much bigger than we hoped for."

Since the painting is too big to give away, the organizers are now considering auctioning the work, or possibly "putting it in the base of the Statue of Liberty," hoping it will attract donations, Orlando said.

The door prizes, however, will include a Louise Nevelson sculpture that the artist gave at Hart's behest. It is valued at about $16,000.

Media Notes From All Over

WHO TELEVISED LIZ SMITH'S dance with the cast from *A Chorus Line* at last week's Shubert Theater salute to the gossip columnist and *Live at Five* commentator? Not WNBC-TV, her own station, but WCBS-TV. WNBC spokeswoman Linda Lipman explained that the salute's producer banned cameras inside, so the station conducted interviews outside the theater. "We respected his rules," she said. So how did WCBS get through? "They told us we couldn't shoot, but I found someone who let us in," said that station's reporter, Dennis Cunningham. Added Lipman, "A hearty thanks to Channel 2 for the promo." . . . Businessmen reading *The Economist* and the *Financial Times* noticed a curious ad recently in the London-based publications: It was for the Exocet, the French-made missile with which the Argentineans sank the British destroyer *Sheffield* last year, killing twenty of its crew. The missile does have "a kind of infamy," acknowledged *Economist* executive editor Dudley Fishburn. Still, it is also used by British forces, he pointed out. *Financial Times* ad executive Robin Patteson-Knight added, "I think it's rather a good weapon. Everybody has it."

Failure to salute: *Liz Smith, Calvin Klein, at show WNBC missed.*

Photographs: left, Dan Wynn; bottom, Ron Galella.

THE BIGGEST BREAKUP IN CORPORATE HISTORY WILL AFFECT 3.2 MILLION STOCKHOLDERS, 991,596 EMPLOYEES, AND EVERYONE WHO PAYS A PHONE BILL.

A special report in Fortune puts the whole story together.

The reorganization of Ma Bell will rip apart and rearrange an enterprise with more assets, shareholders, employees, and profits than any other in the world.

To make clear the impact of this impending event, FORTUNE has taken the unusual step of devoting half of its June 27 issue to an analysis of the eight huge companies that will be created by this "big bang."

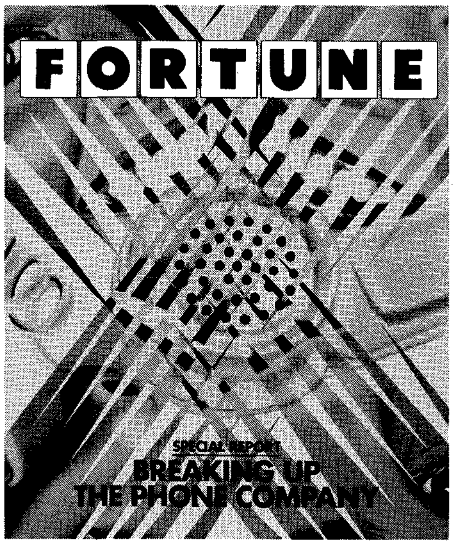
In a colorful six-part report, FORTUNE brings you the fascinating strategies and personalities of these newly independent entities.

You'll get a rare inside look at the manufacturing challenge to Western Electric. Find out what's ahead for Bell Labs' brilliant research capabilities. Examine the competitive marketing know-how of American Bell. Discover how much you'll pay—and what you'll get—in future phone service.

And understand what the breakup will do to the value of that quintessential orphans' and widows' stock, the heretofore safe and certain AT&T.

For everything you must know about breaking up the phone company, there's only one place to find it: the current FORTUNE.

It's on newsstands now.



© 1983 Time Inc.

The Bottom Line/Jack Egan

BENDIX AND OTHER LESSONS

Cunningham, Agee: *Heroes or villains?*

Summer Books

HOSTILE TAKEOVER BIDS ARE THE BUSINESS world's blood sport. When one corporation tries to acquire another company that resists, the result is usually a bruising brawl that can often lead to all-out war. The corporate chieftains who lead the offense and defense are joined by platoons of strategists, lawyers, investment bankers, arbitrageurs, proxy solicitors, and public-relations propagandists. Though these battles can be fascinating to watch, they are often quite destructive. And they tie up billions of dollars in capital that could most probably be put to better use.

The costly and controversial 1982 attempt by Bendix to take over Martin Marietta Corporation, which ended with Bendix losing its independence, is the subject of two new books: *Till Death Do Us Part* (Harcourt Brace Jovanovich; 264 pages; $12.95), by Hope Lampert, and *Three Plus One Equals Billions* (Arbor House; 270 pages; $15.95), by Allan Sloan.

Last August, William Agee, the chairman of Bendix, launched a bid to take over Martin Marietta. The diversified aerospace firm, based in Maryland, was determined to escape Agee's embrace and countered with a "doomsday defense," a counteroffer for control of Bendix. As the battle intensified, United Technologies' chairman, Harry Gray, who had previously engaged in several hostile bids, moved in at the behest of Martin Marietta to attempt a takeover of Bendix. In the end, however, a fourth company, Allied Corporation, wound up acquiring all of Bendix and 39 percent of Martin Marietta. Agee, who started it all, made $9.1 million for himself but was out of a job as of June 1, 1982.

While not the largest deal of its kind, it was certainly the most complex and, in the view of many observers, so distasteful in its rapacious maneuverings that it made the whole takeover process look bad.

The two accounts of the struggle cover the same territory with very different approaches. The book by Lampert, who writes about business for *Newsweek*, is excellently reported. Even some of the participants could learn something new. The most surprising revelation in *Till Death Do Us Part* is the brief role played by New York City realtor Donald Trump, who at one time considered buying a stake in Bendix, which he would then have traded for 7 percent of Bendix's holdings in RCA.

Lampert's lucid narrative keeps the reader at the center of the action while guiding him through the tortuous story. Clearly a treat for specialists, the book also provides the general reader with a fine introduction to the mechanics of hostile takeovers.

While Lampert sticks to the plot line of the multi-sided transaction, Allan Sloan, a prizewinning business journalist who now writes for *Money* magazine sets the tale in the context of the takeover binge of the last ten years, a trend that he feels has hurt the country while rewarding some shareholders. *Three Plus One Equals Billions* is both judgmental and gossipy. Its hero is Thomas Pownall, president of Martin Marietta, whom Sloan depicts as having fought the good fight. Its villain is a reckless Agee, abetted by a duplicitous Mary Cunningham, who plays a kind of Lady Macbeth.

Cunningham, who is only a minor character in *Till Death Do Us Part*, rates two full chapters in the middle of *Three Plus One*, detailing her rise and fall as "the Queen of Bendix." After an extraordinarily quick ascension at Bendix, Cunningham left the company in 1980 after rumors that she was romantically linked to Agee. She married Agee last year, and was one of his closest advisers during the Martin Marietta takeover attempt—although she was, and still is, working for Seagram, Ltd.

The Harvard Business School, which both Agee and Cunningham attended, is also singled out for criticism by Sloan. The demise of Bendix "is perhaps the most public example of what happens when the teachings of the Harvard Business School are carried to their ultimate conclusion," he writes. The school's emphasis on quick gains through deft maneuvering lets Agee argue that he and the Bendix shareholders, who were bought out at a nice premium, were ultimately winners. "I consider myself a hero," Agee has said.

But what about the employees of Bendix who lost their jobs because of the takeover by Allied, or the city of Detroit, which has lost the headquarters of an important company during a fretful economic period? Agee can't be much of a hero to them.

"In the longer view, Bill Agee, it seems reasonable to say, will be remembered as the man who started the Bendix–Martin Marietta war—and lost it," Sloan concludes.

Economists haven't done too well in recent years predicting the future or offering solutions to our current problems. What's the reason for that failure?

Dangerous Currents: The State of Economics (Random House; 247 pages; $16.95), by Lester Thurow, is an ambitious attempt to answer that question. Thurow, a leading academic economist who teaches at the Massachusetts Institute of Technology, focuses his cri-

Photograph by Harry Benson.

A GOLDOME BREAKTHROUGH FOR HOMEOWNERS

NEVER BORROW MONEY AGAIN.

GET A HOME EQUITY LINE OF CREDIT FROM GOLDOME.

There's never been a loan like the Goldome Home Equity Line of Credit. It's the first loan that lets you take the thousands of dollars of equity you've built up in your home and establish a line of credit.

So you'll always have the cash you need, whenever you need it.

Buy a new car. Or a summer home. Put the kids through school. You'll never have to borrow again.

It doesn't matter if your home mortgage isn't with Goldome. You're still eligible to take advantage of our remarkable new variable rate home equity loan plan.

Use the convenient line of credit or borrow all the money right now, all at once. Either way, Goldome can put your home to work for you.

It's another breakthrough from New York State's largest savings bank. And only Goldome has it.

To find out more, fill out this handy coupon and send it back to us right away.

TELL ME MORE

I'm interested in cashing in on all the equity I've built into my home. Please send me more information right away.

Name ______________________

Address ______________________

City ____________ State ____________ Zip ____________

Your Phone Number ______________________

Mail to:
Goldome
Consumer Loan Home
Equity Division
1230 Avenue of the
Americas
N.Y., N.Y. 10020

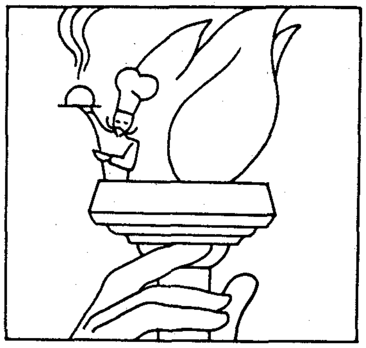
Current ANNUAL PERCENTAGE RATE is 12.18%.
Annual percentage rate may vary over the term of the loan.

New York Bank for Savings
and Union Dime

GOLDOME™
Member FDIC
Your financial home

EQUAL HOUSING LENDER

Yet another great gift
from France.



"Maurice is soaring" says Gael Greene
in praise of the inventive Parisian cuisine of
Alain Senderens and the indefatigable staff.
Breakfast, 7-10:30 A.M., weekdays.
Lunch, 12-2:30 P.M., weekdays. Dinner, 6-11 P.M., daily.
Reservations, 245-5000. Hotel Parker Meridien.
118 W. 57th St.

MAURICE

The No-Special-Reason
CLEARANCE SALE
'Specially For You
15% to 60% REDUCTIONS
ON SELECTED ITEMS STOREWIDE*

SPECIAL VALUES!
- Every Sealy Sleeper and Barcalo recliner, 40% off mfr. list.
- Selected Bedrooms and Dining Rooms, 40% off mfr. list
- Plus many elegant modulars, 15% to 60% off mfr. list.

Special Offer!
Pay just $295 per section
BUY 3 GET ONE FREE!

There are savings for you on every floor: Bedding, Sofas, Tables, Chrome, Glass, Dinettes, Pits, Wall Systems, Cabinets, And More!
*Partial reductions may have previously been taken on some sale items. Sale ends June 30, 1983

national furniture
115 East 29 Street between Park & Lex • (212) 685-8071
OPEN 7 DAYS • Payment Plan available • MasterCard • Visa
National includes a WRITTEN WARRANTY. Why buy furniture without it?

tique on the keystone concept that economists of most schools still rely on—the price-equilibrium model of economic behavior, more commonly known as the law of supply and demand.

The liberal economist argues that this theory, while applicable in some special cases, is essentially useless. It ignores large external shocks to the system, such as the cartel-dictated quadrupling of oil prices in the mid-1970s.

Another peculiarity of economic theory, Thurow asserts, is that it still relies on assumptions about how people behave—namely that they all act rationally to maximize their economic well-being—that were discarded in the nineteenth century as being too simplistic. Economists cling to this idea while ignoring more up-to-date observations about human behavior made by psychologists and sociologists.

The book, though addressed to the lay reader, is thick going for anyone without a background in economics. But it is certain to provoke widespread debate. Having devised a persuasive critique, Thurow will now be expected to come up with a new theory that tries to restore the predictive value of economics.

There has been quite an avalanche of recent books on the big trends and the big picture—essentially the shift from an industrial age to an information age and all that that implies. Most of these books are quite general, and the concepts have been overworked.

A more significant and specific look into the future is contained in *The Fifth Generation: Artificial Intelligence and Japan's Computer Challenge to the World* (Addison-Wesley Publishing Company; 275 pages; $15.55), by Edward A. Feigenbaum and Pamela McCorduck. This brilliantly argued book details Japan's master plan to develop the next group of computers—the so-called "Fifth Generation." These giant machines will be able to perform logical functions approaching human reasoning. Today's computers mainly compute.

If this government-coordinated venture succeeds, the authors claim, Japan will corner the world's market in information by the 1990s, and will be able to export the new technology and its applications the way it does cars today. Without a similar effort on our part, the United States will find itself dependent on Japanese knowledge, just as it has had to depend on the Middle East for imported oil.

The Fifth Generation not only delivers an important message but provides a comprehensive introduction to the enticing concept of artificial intelligence. It also summarizes the history of the computer age, and does all this with a flair that will keep most readers engrossed. It may turn out to be one of the truly important books of the year. ■

On Madison Avenue/Bernice Kanner

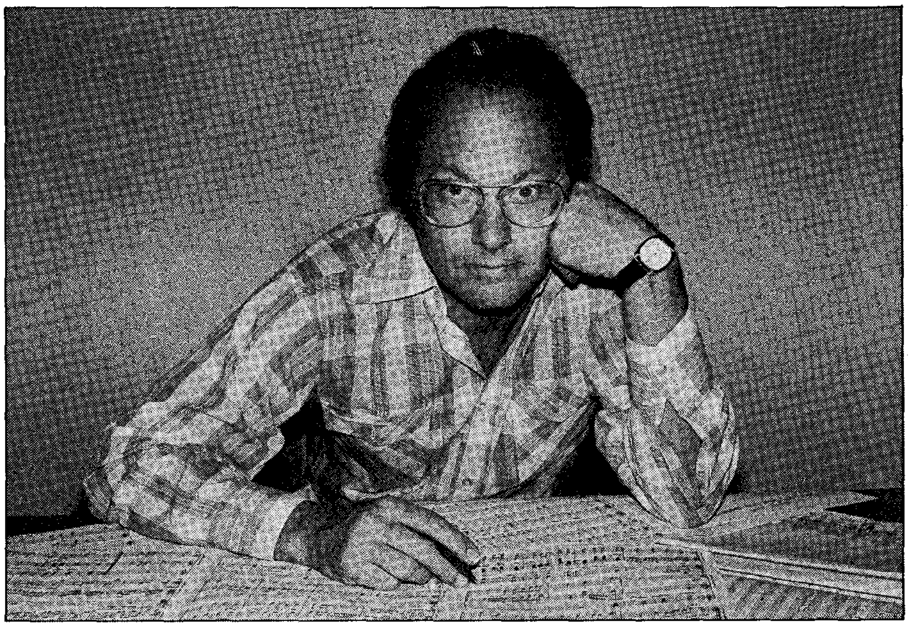
KING OF THE JINGLE

Tops in Tunes

IT'S EASY TO FIND PEOPLE WHO THINK Steve Karmen is headstrong, arrogant, and self-destructive; it's hard to find anyone who thinks he's untalented. Many advertising people consider him the top jingle writer in the world today. "I Love New York" is Karmen's creation. So is "When You Say Budweiser You've Said It All." Ditto "Sooner or Later You'll Own Generals," "Nationwide Is on Your Side," and "At Beneficial, You're Good for More." His Neil Diamond–type tunes-from-the-heart have earned Karmen the sobriquet "king of the jingle." Yet the king is unwelcome at many agencies.

Karmen seems to make a point of repeatedly shooting himself in the foot. He managed perhaps the greatest self-ambush of his career last month. The aristocrats of the advertising business had assembled for their annual meeting at the very proper Greenbrier Hotel, in White Sulphur Springs, West Virginia, and Karmen appeared as part of a rousing celebration of commercial music. He caressed the piano keys, then saluted the show. "This is the greatest advertising performance since they juggled the books at J. Walter Thompson," he said, in a reference to the industry's greatest scandal—a $36-million overstatement in earnings for the giant ad agency. The audience shuffled and chuckled uneasily. Thompson chairman Don Johnston stiffened. ("It was tasteless, but I have thick skin," he said later.) Karmen didn't sense the audience's unease. "What an industry," he continued, "to produce the likes of Marie Luisi [the executive held responsible for J.W.T.'s overstatement] and John De Lorean!" Then he rattled off a round of jokes about musicians, cocaine, and the male physique. The audience reacted as if it had been shot through with novocaine.

Karmen never caught on. Reading the bad reviews later, he huffed, "They didn't get it? That's their problem. I like to clown around. It wasn't meant to be malicious; it was merely topical humor. People don't laugh at everything Johnny Carson says, either. These people are news in the advertising business, and I'm entitled to joke about them." This he had learned in 1978, when he sued NBC for parodying his "I Love New York" song. The United States Court of Appeals upheld NBC's freedom-of-speech right. "I learned that lesson expensively and decided to practice it in life," says Karmen.



Maverick: *Steve Karmen irritates the ad agencies by doing it his way.*

"Humor is everything. Lose it and you're dead. And if I ticked people off, so what? I've never worked at J. Walter Thompson or most of the giants. We don't see eye to eye." Later, though, he acknowledged that he regretted those jokes.

More often than not, seeing eye to eye with Karmen means seeing things his way. "He's brash, upfront, and principled, as if he's daring an agency to hire him," says Don Sager, vice-president of D'Arcy, MacManus & Masius. "He's an autocratic perfectionist, a maniac, and zealot," adds Wells, Rich, Greene vice-chairman Charles Moss. "But he's also a great musician and composer, with a nose for what feels right about a product and for what will sell. He doesn't do terrific volume, but his batting average is awfully high. I personally think he's the best. He attacks a problem with extraordinary energy, always going for the big win, that extra send-off that will put a spot over the top, though at a premium. Some commercials just aren't worth all the energy, effort, and premium."

Surely, hiring Steve Karmen means paying premium prices. Typically, an agency hires a jingle writer—there are some 250 in the country—and pays him or her a one-time fee, say $10,000 for a national spot. The arranger gets another $1,000 to $2,500 per arrangement. (Karmen does his own arranging.) The performers on a commercial all get residuals; the composer never gets any—the jingle writer has no union. What he does get is a chance literally to sing his songs—as a union singer—at the taping of each arrangement, courtesy of the production company. This tends to even out the earnings disparity between composers and singers.

"No composer wants to make waves and fight the ad agencies that feed him," says Karmen. "So they accept the one-time fee for composing and whore themselves by singing their song when the production companies throw them a bone. I won't sing and pick an agency's pockets. Agencies condone this underhandedness. They say, 'No way are we going to pay *another* residual.' "

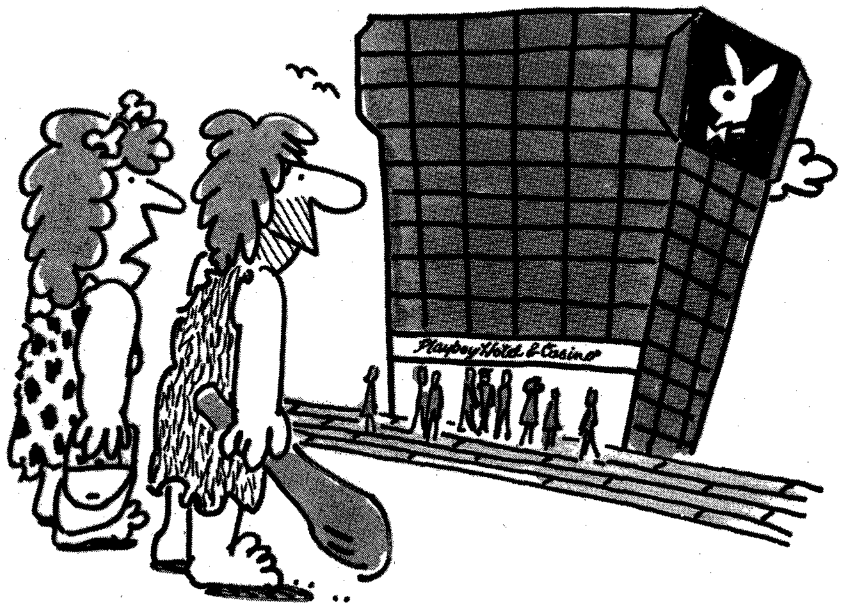
Karmen, however, does things his way. He *does* get residuals for his jingles—he leases them, rather than standing still for the one-time composer's fee.

Karmen recently tried to organize his colleagues to demand residuals, but he failed, and on April 22 resigned in disgust as chairman of the Society of Advertising Music Producers, Arrangers, and Composers.

A few agencies, such as D'Arcy, Ogilvy & Mather, and Wells, Rich, Greene, go along with Karmen's financial setup. Others, he insists, have unofficially blacklisted him. "What else would you call someone with my track record never being called by BBDO, NW Ayer, or Needham, Harper & Steers?" Needham chairman Keith Reinhard, who presented the musical extravaganza in which Karmen performed, claims that it's simply a matter of money. Others say

Photograph by James Hamilton.

Playboy and Rabbit Head Designs are marks of and used with permission of Playboy Enterprises, Inc. © 1983 Playboy



"A brand new civilized casino, four civilized restaurants, star-studded civilized shows? They're barking up the wrong tree."

THE NEW, VERY CIVILIZED PLAYBOY HOTEL & CASINO
Call toll free 800-257-8672 or (609) 344-4000.

®

Do you stutter?

Do you know someone who does?

We have a revolutionary technique with an 89 percent success rate for both children and adult stutterers.

For a FREE brochure describing the **physical** cause of stuttering, as well as our treament programs available throughout the United States, write:

The National Center for Stuttering
200 East 33rd St., NYC, NY 10016, Dept. NY
(212) 532-1460, outside NY call (800) 221-2483

Karmen suffers because he doesn't knock on any doors or deluge agencies with unrequested sample reels, as other composers do. "Karmen's above the fray, looking for class, not mass," says one agency man.

Clearly, the problem has nothing to do with talent, for Karmen has written more memorable, long-running, effective tunes than perhaps anyone else in the business. And studies have shown that music builds awareness better than any other element in a commercial—that people sometimes whistle jingles long after they have disappeared from the airwaves. Music has become so important that three out of every four broadcast spots—more than ever before—now use it.

He's a self-taught musician. Born in the Bronx in 1937, he graduated from the Bronx High School of Science but quit his pre-med program at New York University after three months to become a calypso singer. His musical self-training had begun when he was eleven, when a cousin gave him an old saxophone. A week later Karmen gave a recital.

As a calypso singer, Karmen says, he was dubbed "the white Harry Belafonte" and "the most authentic of the non-authentics." He played "Mama-Look-a Boo-Boo" on *Arthur Godfrey's Talent Scouts* show in April 1957, coming in second. He decided he'd rather come in first.

That didn't happen for years. When the calypso fad died, Karmen moved to folk music, but he switched into the "shirt-and-tie Frank Sinatra look" just as folk music became popular. "I missed every trend," he notes. He studied acting for two years at the now defunct Lane Theater Workshop and landed the leading role in *Juke Box Racket,* a low-budget nudie film made in 1959; he played the hero, and though he kept his clothes on, he showed enough cheek to land a part in a Broadway show, *Devil's Advocate.* It ran for three months in 1961. Afterward, Karmen headed for Hollywood with a pregnant wife. No doors opened, so he returned to the New York he swears he loves.

Having just finished a new film, *Juke Box Racket*'s producer gave Karmen the scoring job, and in the following four years, he scored 30 movies, including *Hollywood Nudes Report* and *Girl on a Chain Gang.* A technician in one asked Karmen to write music for a commercial he was producing. That first spot was for the Girl Scouts of America. "It dawned on me there was a whole industry paying much more than I was making," he says. A year later, in 1967, he got his first real break, on the Salem-cigarette account at the William Esty ad agency, where he created "You Can Take Salem out of the Country, but . . ."

The Salem spot got Karmen attention,

though no more assignments from Esty after he devised his residuals contract. The residuals, he says, have carried him through such difficulties as a back operation and recuperation and a long period ten years ago during which his wife became ill and eventually died of cancer, at 35.

Karmen's next commercial break came in 1969, when he created "When You Say Budweiser," a tune still being used. Then he wrote "Sooner or Later You'll Own Generals" literally overnight. In 1974, he dreamed up "Weekends Were Made for Michelob," and in 1977, he pulled off the coup of which he is proudest: "I Love New York." "When you hit a home run in your hometown, it becomes the greatest of the great," he says.

It's also the greatest of many. Karmen has composed over 2,000 jingles in the last eighteen years. The most difficult: a spot for Chaste, a vaginal deodorant that died in test-marketing. The most rewarding: "Get High on Yourself," an anti-drug campaign now airing. And the most frustrating: a commercial for Pontiac. After a mammoth recording session, with a James Bond–type theme, the spot ran for one week and was scrapped by the car company.

Elsmere Music, Inc., Karmen's company, is (unlike other jingle shops) a one-man show, with Karmen doing his own composing, arranging, and producing. "I think about the product, try to use it, talk to people about it," he says. After he composes, he rents a studio and invites the agency in for a presentation. And he unveils just one song. "Does a doctor give you three remedies?" he asks. The agency pays a fee whether or not the song is accepted.

Karmen also takes frequent sabbaticals to do other creative projects. At present, he's off for three months to write a novel. A while ago he spent thirteen months working on a play with Dore Schary. Except during a few months when, at seventeen, he was a switchboard operator at a summer camp, he has never had an employer.

He relishes the freedom and independence of reporting to himself, and vows that he will never wear a "plastic grin." "When you fly by your own pants, you learn to take positions," he says. 'Sometimes you're right, sometimes wrong, and you've got to hope that the ights overshadow the faux pas. If you don't fight for your positions, you're nobody. The most difficult lesson to learn is that not everybody is going to like you. The tragedy is that few are willing to stand on their principles; everybody wants the interest. I'm not interested in bows; it's the writers who have real power. Writers rule. And those who do t with music have exceptional power. People don't hum the announcer." ■

Interior Design;

With Your Checkbook In Mind

Up 'til now, you probably thought of Interior Designers being only for the privileged few...After all, with such high consultation fees as well as overblown commissions, who could blame you. Well, we at **ACCESORIES UNLIMITED** offer three better alternatives.

For openers, you have the basics, but you want an understated finish or a spectacular finale and you simply can't seem to achieve this. Now our $150.00 three hour consultation will give you those professional finishing touches you've been looking for.

Or perhaps you haven't begun and you're looking for some fresh creative ideas you can do yourself. This is where our second alternative would be right for you. You see, for only $295, we'll do a package containing floor plans, color schemes, window and floor treatments plus a written analysis.

Now, last but not least, for those of you who simply don't have the time or the creative knowhow, we offer you a very reasonable commission plan, that will take from beginning to end without your lifting a finger.

So, why not call Michael Davies on 212-242-3532 and learn about **ACCESORIES UNLIMITED**. You'll be very glad you did.

NEW ORLEANS
We Talk Tourist
Host City for the 1984 Louisiana World Exposition May 12 - Nov. 11, 1984

We speak a different language down here – the language of good food, good music, and good times. But we speak your language too, and we'll introduce you to all the special things that make New Orleans the most exotic city in America.

For information, call or write the Greater New Orleans Tourist and Convention Commission • Dept. NM • 334 Rue Royale
New Orleans, LA 70130
(504) 566-5011

The National Interest/Michael Kramer

NO-WIN SCENARIOS

The Democrats' Dilemma

IT'S THE SUMMER OF 1984 AND RONALD Reagan looks like a shoo-in to be re-elected in November. Then the phone rings in the Oval Office and the news couldn't be worse: The Chinese have decided to boycott the Los Angeles Olympic Games if Taiwan is permitted to participate. The Third World nations are backing China; the Soviets are delighted. Should Reagan back Taiwan and thereby jeopardize Chinese-American relations? Or should he cave in with an eye on the big picture and alienate his hard-core constituency?

There are other scenarios for a Republican defeat in 1984, but most of them are even more fanciful than the "Olympics blowup," which was put to me by a Reagan aide whose job it is to worry about an "unknowable" intruding late in the '84 political season.

For their part, all the Democratic candidates have their own scenarios for victory. For the moment, however, these plans are little more than scratch-pad doodles relying on other unknowables: Will Jesse Jackson's presidential flirtation result in a massive registration of black voters who will then turn out for a Democratic candidate other than Jackson? Will women's disaffection with the president continue when they are confronted with a real live alternative? Can homosexuals and Hispanics make a difference? Will inflation, unemployment, and interest rates all rise? Will Reagan send American troops to Central America and create a new war issue?

Endless lunches are consumed over these questions, and in the meantime the president's numbers shoot up. When Richard Wirthlin, the White House pollster, presented his latest findings, last week, he introduced his figures by saying they were the best numbers Reagan has got in eighteen months: The president's approval rating is now 55 percent. Fifty-nine percent of the people say the administration's program will turn the economy around; 55 percent say unemployment will get better, too; 72 percent like Reagan personally. And, incredibly, 56 percent of Wirthlin's respondents now say Reagan's policies are fair, a statistic that will cripple any Democratic opponent if it holds up over the next year.

The Democrats are not without alternatives to the Reagan program. With few differences among them, they all favor large spending plans to repair the country's infrastructure of roads, bridges, sewers, and waterways. They are calling for increased funds for education, job training, and nutrition. They want to protect American industry from foreign competition. To pay for these proposals, the Democrats would roll back the administration's tax cuts and defense outlays. Generally, they are counting on an electorate distressed with promises that less government can yield greater prosperity. Unfortunately, with each up tick in the economy, their central premise becomes more of a shambles. Which leaves Democrats with the fairness issue, a perception now cutting *for* the president rather than against him.

Covering all bases: *High-school students from around the country quiz Reagan.*

As a matter of strategy, the Republicans are counting on a sophisticated electorate, one that recognizes that there can be no gain without pain. (Forget that this is inconsistent with the president's 1980 campaign rhetoric. This is 1984.) "We're going to portray the Democrats as dreamers," says a Reagan operative. "We're willing to stand on our defense increases and to bet that the people are smart enough to understand that something must give in the process." Dreamers versus realists. One can see this big bet taking shape across the political landscape.

Soviet-American relations have rarely been worse, and the Democrats are aboard the freeze movement. The problem with negotiating a nuclear freeze, though, is that it would take as long to conclude a freeze treaty as it would an agreement that actually reduced arms. Belatedly, the White House is showing flexibility on arms control, and any progress at all will benefit Reagan by detracting from his lingering warmonger image. If the Soviets are willing, there will surely be a Reagan-Andropov summit in 1984—and a single picture of the two men smiling will be worth votes to the president.

For the party out of power, the problem with foreign-policy issues—which Wirthlin sees picking up in the collective consciousness—is that the president holds the cards. He can pretty much demonstrate goodwill—or toughness—anytime he chooses. So the Democrats will push the freeze, and the Republicans will portray it as unrealistic, arguing instead for an incremental approach that will appeal to anyone who harbors even the slightest suspicion about Russia's motives.

No issue personifies the Reagan team's dreamer-versus-realist strategy better than education. It is the first unanticipated issue of the 1984 campaign, and while Reagan is vulnerable on the point, he is winning it nonetheless.

The story began last month after a national commission on education appointed by the administration warned of "a rising tide of mediocrity" in America's public schools. The president ignored the report, and Walter Mondale blasted him for having "turned his back on the country, its children, and its future." The White House has been

Photograph by Penelope Breese/Gamma-Liaison.

counterattacking ever since. Reagan has been trumpeting an increase in aid to education, and he only shrugs when reminded that his figures are an aggregate of spending at *all* levels of government. *Federal* aid to education has actually declined since the president took office.

Mondale has called for a new, $11-billion program offering grants to improve courses and increase teachers' salaries. This is music to Republican ears. With Mondale proposing to throw more money at the problem, the White House has moved the debate to how children learn. From there it has been an easy step for Ronald Reagan to attack the near-automatic way in which teachers are promoted without relation to the quality of their work. This is a notion everyone understands, and especially every parent who has voted against a local school budget. By pushing merit pay increases for teachers, the president is on the popular side of the issue. After all, most people are rewarded on the basis of merit, and they resent those who are not. And when Mondale says, "If merit pay means rewarding superior teachers and getting incompetent ones out of the classroom, then I'm for it," he is simply me-tooing as he jumps on Ronald Reagan's bandwagon.

As the teachers' unions fight back (with the rest of the Democratic candidates running for cover), the president is coming across as a crusader for better education against the power of unions that have got too big for their britches. Wirthlin's numbers perfectly complement this stance: Only 27 percent of the electorate is more likely to vote for a candidate endorsed by the A.F.L.-C.I.O.; 48 percent is less likely. People are mad about automatic-seniority systems wherever they exist. They're maddest when the failings of such systems have an adverse effect on their children.

Here again, Reagan is working the realist side of the dreamer-realist equation. In effect, the president is saying, "Don't tell me the answer is more money. I've heard that one before. The answer is harder work and a return to the basics." His pitch couldn't be simpler, and it is a textbook example of how a politically astute White House can turn a potential disaster into a political plus. Now all Reagan has to do is formally announce for re-election. He scared his handlers last week when he canceled their plans to have him spend the Fourth of July in New Hampshire, the first key primary state. But a senior White House aide, referring to Nancy Reagan's reversal of position on the question of her husband's seeking a second term, puts it this way: "Mama was against it for a time. But she's gotten to like the big place. So Mama's all for staying now, and there isn't much more you have to know." ■

"She must be a Profile lady."

She's got it all together for summer. Her body is in terrific shape to sport the sun. Her mind is ready to take on any challenge. And her heart is set on following the sun. She'll be a part of everything, everywhere. But her beautiful Profile body will always belong to Profile. Shouldn't yours?

PROFILE

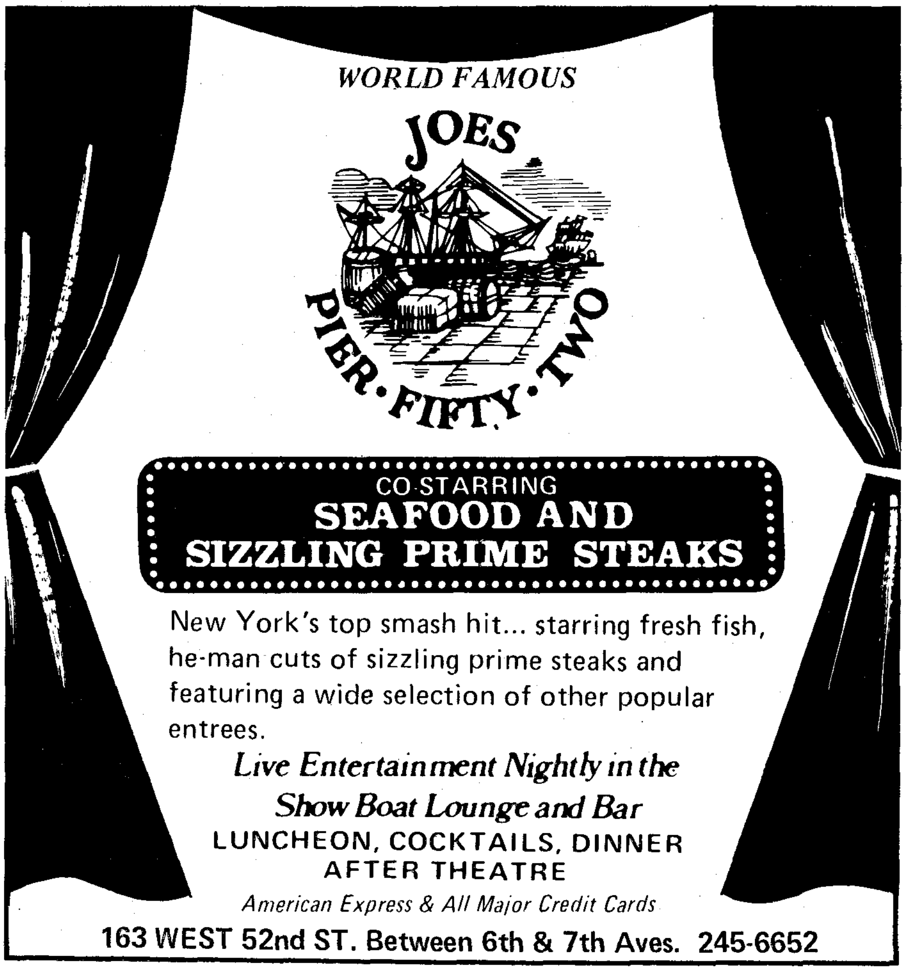
THE HEALTH SPA FOR WOMEN
A FEW STRETCHES
FROM GRAND CENTRAL.
11 E. 44th St. (bet. 5th & Madison) NYC

Call or come in today:
697-7177

Aerobic classes
Nautilus
Massages
Steam
Sauna

Open 7 days
Major credit cards accepted

Enroll Now! Get the Summer Free!


WORLD FAMOUS
JOES PIER·FIFTY·TWO

CO-STARRING
SEAFOOD AND
SIZZLING PRIME STEAKS

New York's top smash hit... starring fresh fish, he-man cuts of sizzling prime steaks and featuring a wide selection of other popular entrees.

Live Entertainment Nightly in the
Show Boat Lounge and Bar
LUNCHEON, COCKTAILS, DINNER
AFTER THEATRE
American Express & All Major Credit Cards
163 WEST 52nd ST. Between 6th & 7th Aves. 245-6652

IN AND AROUND TOWN

By Ruth Gilbert

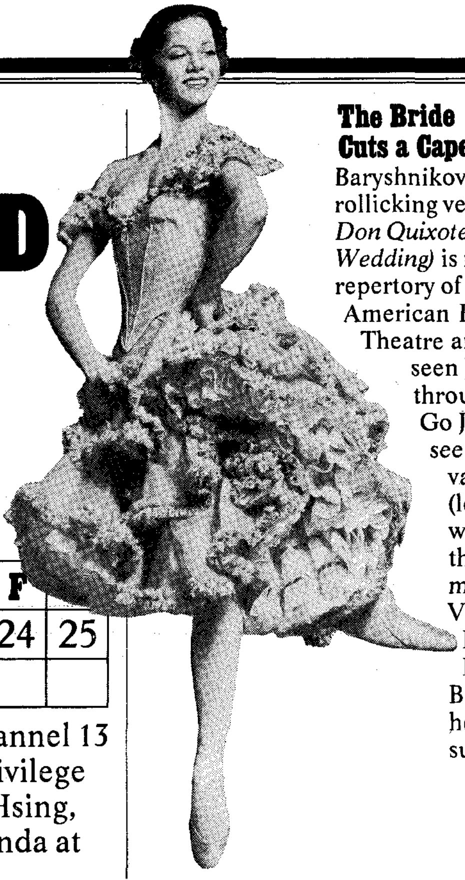
June 20 through 29

S	M	T	W	T	F	
	20	21	22	23	24	25
26	27	28	29			

On June 25 at 7 P.M., Channel 13 allows you the great privilege of visiting with Hsing-Hsing, the handsome giant panda at the National Zoo, in Washington, for a whole hour. For personality, glamour, and sheer beauty, Hsing-Hsing can't be surpassed. June 24 through 26, rock singer Robert Palmer plays the Ritz. And *Twilight Zone—The Movie,* so titled lest you think you're watching the great old TV show, opens June 24 at the Sutton and 34th Street East.

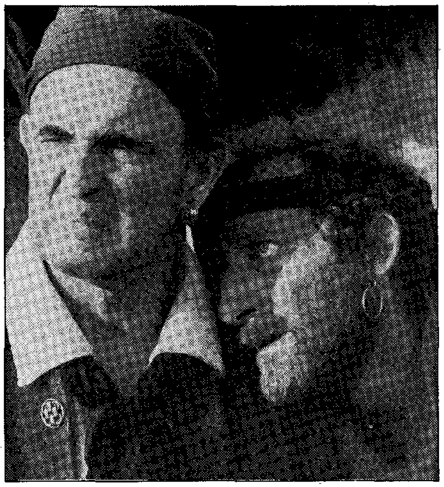
Keeping His Cool

Bandleader-arranger-composer Gil Evans (below) worked with Miles Davis in 1949, and the association resulted in the "Birth of the Cool" recordings. Now Evans is at Sweet Basil with his band Monday nights for an open-ended run.



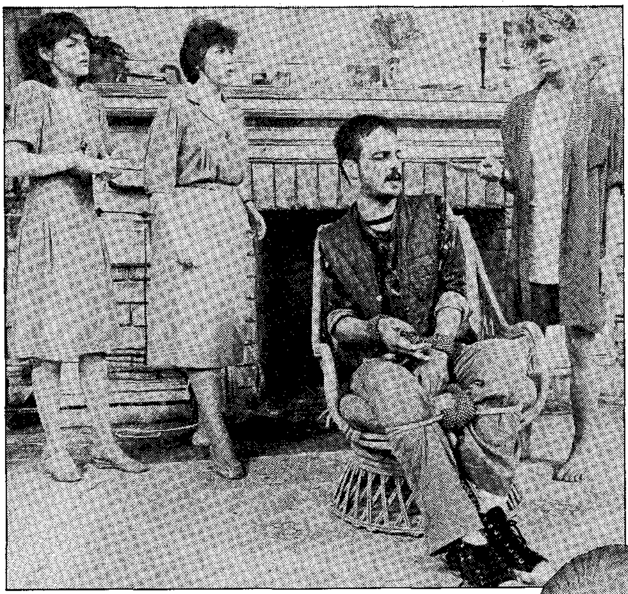
The Bride Cuts a Caper

Baryshnikov's rollicking version of *Don Quixote (Kitri's Wedding)* is now in the repertory of the American Ballet Theatre and may be seen June 20 through 22. Go June 21 to see Martine van Hamel (left), a winner of the gold medal at Varna, as Kitri, and Patrick Bissell as her ardent suitor.



Yo-Ho-Ho

Peter Boyle (above, left) and Marty Feldman (right) are only two of the shady characters in the pirate saga *Yellowbeard,* opening June 24 at the Paramount. In addition, you can see John (Mr. Fawlty) Cleese, Cheech & Chong, Madeline Kahn, Eric Idle, and Graham Chapman, old friends all.



Guardian Angels

From far left to right Priscilla Lopez, Joyce Reehling Christopher, James Russo, and—can it be? Yes, it's Farrah Fawcett, in William Mastrosimone's *Extremities,* a play about rape and revenge. It's won all sorts of prizes, and now with Fawcett playing the part of the sorely beset heroine, who knows how far it can go?

All About Eva

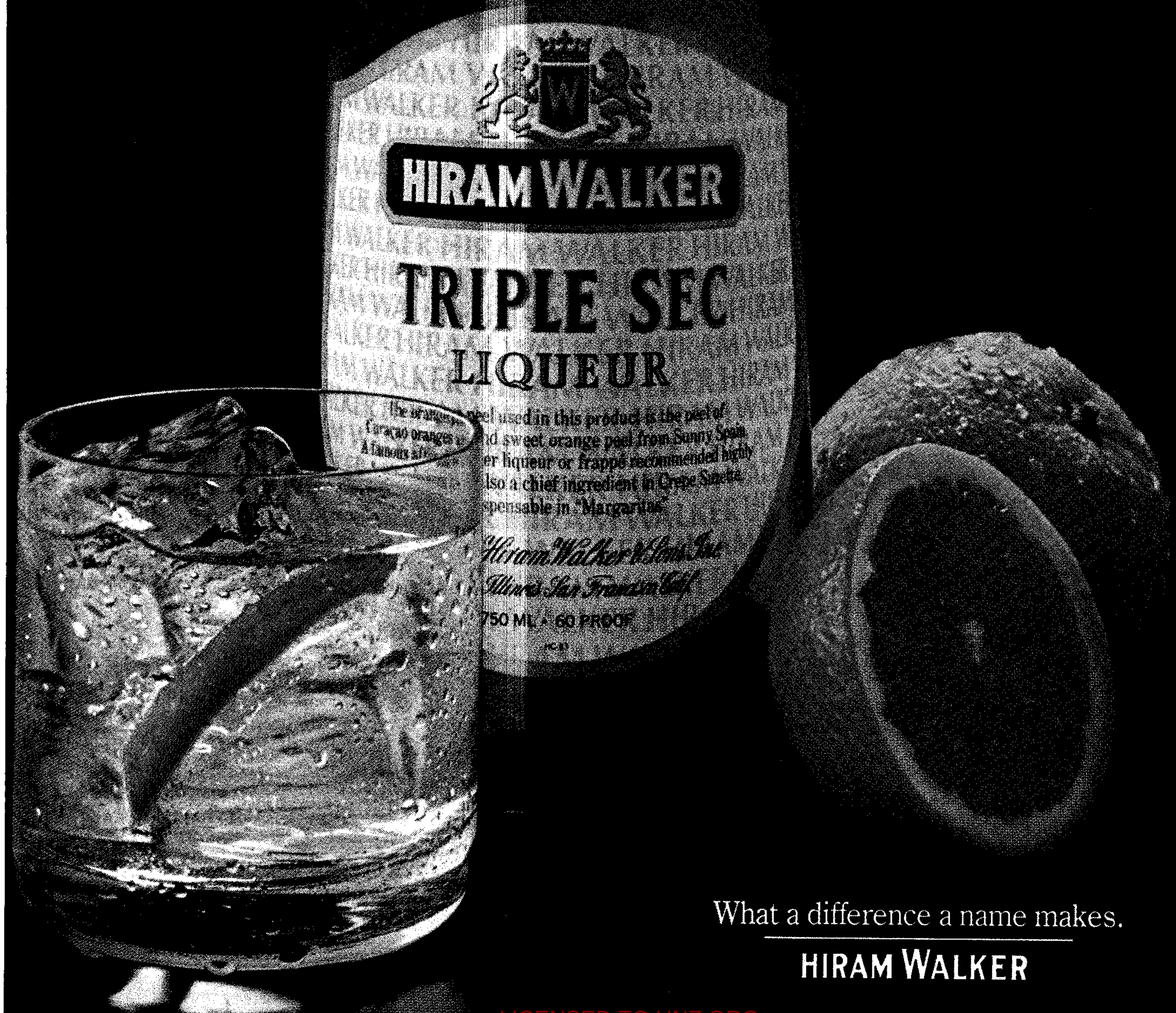
Florence Lacey is Broadway's newest Evita, the seventh in the musical's three and a half years. (Patti LuPone was the first.) Lacey has been off traveling in a national company of the show for the past year and a half and now joins Scott Holmes as Ché, and David Cryer as Perón. Welcome to Argentina!

Photographs: top left, center, and bottom right, Martha Swope; top right, David James; bottom left, Debra Feingold.

SEC'S APPEAL

What's Hiram Walker Triple Sec's appeal? The sublime essence of succulent Spanish and Curaçao oranges. Which makes it devastatingly delicious straight. Icy and enticing on the rocks. Hiram Walker Triple Sec. It's love at first sip.

For a free recipe booklet, write Hiram Walker Cordials, P.O. Box 2235, Farmington Hills, Mich. 48018. © 1981

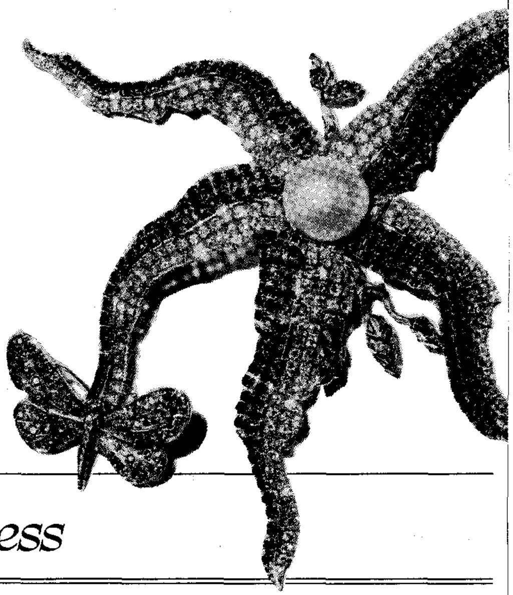

HIRAM WALKER
TRIPLE SEC
LIQUEUR
Hiram Walker & Sons Inc.
750 ML • 60 PROOF

What a difference a name makes.

HIRAM WALKER

New York

THE HEIRESS



The Untold Story of Rebekah Harkness

By Craig Unger

THE FUNERAL WAS OVER, AND THE ENTOURAGE was gone. For the time being at least, Edith Hale Harkness, 33, had her mother's six-bedroom penthouse at the Carlyle to herself. In Rebekah's peach-colored bedroom, the baby grand piano, one of five in the apartment, sat unattended. In the living room, a Salvador Dali portrait of Edith as a child waited to be doled out as part of the estate. When she posed for the painting, young Edith told Dali that only one image could capture her spirit: a bird trapped in a gilded cage. Things had not improved much in nearly 30 years.

Rebekah's long and painful death from cancer had been emotionally exhausting. There would be a bitter fight over the will. Edith wandered around her mother's apartment and rummaged through her drawers and medicine cabinet. She found over 40 vials of drugs. Some had been bought to dull the pain Rebekah suffered in her last days. But there were many others: antidepressants, mood elevators, barbiturates like Seconal and Nembutal. Altogether, more than 30 different trade names were represented. Edith picked out the drugs she wanted and put them in her suitcase. Later, she gave some of the empty vials to a housekeeper, saying that she had flushed the contents down the toilet. When she returned to her estate, in Potomac, Maryland, she unpacked them. Her boyfriend looked on in dismay.

"This," she explained, "is my mother's legacy."

To most New Yorkers, Rebekah Harkness was the patron of ballet whose enormous wealth and eccentricity dazzled and infuriated the dance world in the sixties and seventies. Single-handedly, she provided the backing to launch the careers of dozens of the finest dancers and choreographers. Her own company, the Harkness Ballet, won both acclaim and criticism for its spectacular dancers and erratic, though original, repertoire.

A life of money and the arts scarred by obsession and violence ends in a battle over a will.

But Rebekah Harkness was no ordinary patron. Her extravagance ate up a fortune that once seemed so vast that no one could spend it all. Her capital—once estimated to be as much as $500 million, though more likely in the $75-million range—was ravaged by bad investments, inflation, questionable management, and her epic expenditures. As a result, Rebekah was ultimately forced to fold both her dance company and the theater she had built as a monument to herself. At the time of her death, last year, at 67, all that remained of her arts empire was the ballet school at Harkness House, the now dusty mansion on East 75th Street that is badly in need of maintenance.

The demise of this great American family dynasty resulted from more than eccentricity and bad investments, for the intrigue extended far beyond the Byzantine internal politics of the Harkness Ballet into Rebekah's tragic personal life. There her three children were most conspicuous by their absence: Allen, the oldest, whose name was never to be mentioned; Terry, the oldest daughter, who'd moved to Hawaii and, to her mother's dismay, had refused a seat on the board at Harkness House; and Edith, beautiful, bright, shy, vulnerable.

In their place was Rebekah's loyal entourage. It included doctors, lawyers, dancers, choreographers, musicians, and painters—some of whom genuinely cared for Rebekah. But there was also an endless stream of psychics, entrepreneurs, and Dr. Feelgoods. "The vultures," as Edith called them, were always there, and for years the party never ended.

Desperately lonely, Rebekah accepted the battle for affections as her fate, even when it led to disaster, as it often did.

But as she lay dying of cancer, that battle reached the end-game stage, in which affection can be designated precisely by the terms of a will and its various codicils. Even now, the battle continues. Her two surviving children—Allen Pierce and Terry McBride—are contesting her will, which disperses an estate estimated at $15 million.

Meanwhile, the aplomb and irony with which Rebekah masked her insecurities are gone, exposing a life littered with high Gothic tragedy. She endured not just the death of Bill Harkness but three other, broken marriages, the shattering of her dreams for the dance world, the dwindling of her fortune, and bouts with

Photographs: top, courtesy of Carlos Alemany; right, Martha Swope.

In front of the Senis-Oliver mural at the Harkness Theater.

alcoholism and drugs. Moreover, her susceptibility to tragedy seems to have been passed on, as her estranged children have found their lives crossed by mental illness, violence, and suicide.

I. A PERFECT VICTIM

A STUNNING BLONDE FROM A WEALTHY ST. Louis family, Rebekah Semple West grew up as a turn-of-the-century midwestern princess. Five feet nine inches tall, with a rigid, erect bearing, Betty West, as she was called, cut an imposing figure in St. Louis society. The Wests were a prominent local banking family, and through her mother Rebekah was related to the fiery evangelist Aimee Semple McPherson. At her debut, Rebekah was selected queen of the Veiled Prophet Ball. In 1938, she married Dickson Pierce, another St. Louis socialite who was descended from President Franklin Pierce.

"It was a very square, proper family, where you were just supposed to go to the country club, come out as a debutante, and get married," says her daughter Terry. Rebekah did what was expected, but not always happily. There was often a hint of rebellion about her. Most of all, as a child she wanted to be a dancer but was forbidden to pursue it seriously by her stern father.

Her marriage to Dickson Pierce produced two children, Allen and Terry, but didn't last through his return from World War II.

Edith in 1966.

Terry today.

Rebekah once pulled Edith out of Payne Whitney for a sitting as a fashion model. Terry shuttled among schools and made friends outside her mother's entourage.

St. Louis clearly wasn't big enough for Rebekah. She soon moved to New York with her two children, working briefly in the salon of couturier Mainbocher. She often boasted that during her entire tenure there she sold just one dress. Rebekah had other things on her mind, however. While she worked at Mainbocher she met the man who was to change her life irrevocably, William Hale Harkness.

The Harkness family, of course, made the brightest lights of St. Louis society pale by comparison. Harkness's grandfather had lent John D. Rockefeller money to launch Standard Oil. For his foresight he had been rewarded with several hundred million dollars. In the ensuing years the Harkness name had become one of the most prominent in American philanthropy, commemorated by such legacies as Harkness Tower, at Yale; Harkness Commons, at Harvard; and the Harkness Pavilion, at New York Hospital.

By all accounts, Rebekah's 1947 marriage to Harkness was successful in more than just financial terms. For the first time, a man imposed order on Rebekah's life. Harkness took on Allen and Terry as his own children. He fathered Rebekah's third child, Edith. The family lived a life of extraordinary opulence.

The children called Harkness Uncle Bill, and they loved him deeply. Edith recalled bouncing on his knee watching him blow smoke rings. Allen felt closer to Harkness than to his own father, who by contrast is remembered by the children only for the visit in which he greeted them, then immediately fell asleep. And Terry adored the handsome figure cut by Harkness, who would arrive at the dinner table every evening promptly at seven, wearing his satin house slippers and a satin smoking jacket.

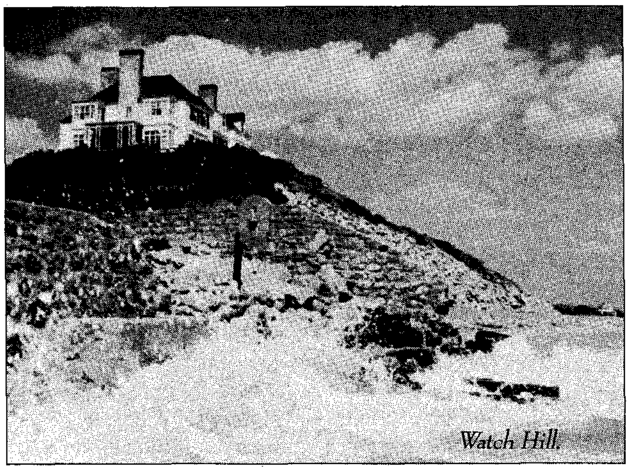
"My mother was living in a dreamland even back then," Terry says. "But for the first time we had someone who spent time with us, who gave us a clearly defined world." Rebekah dabbled in the arts—sculpture, painting, and music—but her world revolved around her husband.

That period came to an end abruptly in August 1954 as the family summered at their sprawling retreat in the exclusive Rhode Island resort community of Watch Hill. While sitting for a sculpture Rebekah was preparing, Harkness had his third heart attack and died. From then on, things were drastically different.

Rebekah married two more times, but she always returned to the Harkness name, and no man ever dominated her life as Harkness had. Only the vast wealth that Harkness left his widow could begin to fill the void he left in her life. Rebekah, not yet 40, was now wealthy in her own right. *Saturday Review* once claimed her holdings were worth as much as $500 million. Rebekah laughed at such exaggerations. In fact, Harkness left her closer to $75 million. In addition to the Watch Hill compound, Rebekah bought homes in Sneden's Landing, on the Hudson; Nassau; Gstaad; and in the Westbury Hotel. Though she often expressed contempt for her wealth, she relied on it when she knew there was nothing else she could count on. She was now the perfect victim: attractive, vulnerable, devastated by her husband's death, lavishly generous, and highly impressionable.

Rebekah immediately began to immerse herself in the arts as she had been unable to do before. One of her first moves was to take the family to France, where she studied music

Photographs: left, Michael Avedon; right, Paul Potera.



Watch Hill.

William Hale Harkness.

In the years after William Harkness died, the estate at Watch Hill became a focus of Rebekah's creative life, part arts colony, part summer resort.

seriously for the first time, hiring Nadia Boulanger, the world's pre-eminent teacher of composition, to instruct her and nine-year-old Terry. In France she displayed a passion for her work that she maintained for the rest of her life. Rising at 5:30 A.M., she studied counterpoint, orchestration, harmony, and sight-reading. Her music lessons lasted two hours, and she sometimes took two lessons a day. She began composing. Her work received mixed reactions from her colleagues. But, on the society pages at least, it was well appreciated. A 1957 article in the New York *World-Telegram* headlined MILLIONAIRESS GETS UP AT 5 TO WORK ON SERIOUS MUSIC championed her first recording, a vanity pressing called "Music With a Heartbeat."

In addition to her own aspirations as an artist, Rebekah saw the arts as a way to create a new family of sorts. Gradually, Holiday House, as the Watch Hill estate was called, began to acquire the character of Rebekah's private salon. With 42 rooms, 21 baths, and eight kitchens, a staff of nine servants and three Chinese cooks, the house sprawled dramatically against the seawall with a striking view of the Rhode Island coast. Rebekah bought an old firehouse and with a friend transformed it into the Holiday House Art Center, offering films, art exhibits, lectures, crafts, and ballet. She delighted her guests by ferrying them around town in her own antique fire engine.

In 1959, she started the Rebekah Harkness Foundation. Where her late husband's foundation had subsidized primarily medicine and scientific research, hers subsidized dance. She backed Jerome Robbins's Ballets: U.S.A. and an African tour by Pearl Primus. She also began financing the first of many critically acclaimed summer seasons of dance in Central Park's Delacorte Theater.

II. THE PATRON

IN 1961, DANCERS IN THE COMPANY OF A RISING YOUNG choreographer named Robert Joffrey were asked to give an important audition for an unnamed viewer in the old Phoenix Theater, downtown. "It was very strange," recalls Lawrence Rhodes, a Joffrey dancer at the time. "We were all in our practice clothes. It was so dark that we could hardly see the audience. We weren't told who it was, and there were only three or four people in the audience, one of whom was Joffrey. Afterwards, it was rumored that there was a woman there named Rebekah Harkness."

For two years Rebekah took on the sponsorship of the Joffrey Ballet. In 1962, she invited the entire company to spend the summer at Watch Hill. Six choreographers—Joffrey, Gerald Arpino, Fernand Nault, Donald Saddler, Brian Macdonald, and Alvin Ailey—were commissioned to create works. When the dancers performed the works the next fall, *Holiday* magazine wrote, "It was an utterly magnificent gesture, and utterly successful."

To the participants, Watch Hill during those summers came to seem part arts colony, part summer resort. In addition to the dancers and choreographers, the estate was visited by top American classical-music composers like Samuel Barber and Nicolas Nabokov. Composer Lee Hoiby was on hand to tutor Rebekah. Writer Cleveland Amory spent time there for relaxation. José Greco arrived to teach the group flamenco dancing.

For the young dancers in the company, Watch Hill was a remarkable experience. Kathleen Bannon, now head of the International Program at the National Endowment for the Arts, was just seventeen when she first went there. "It was extraordinary," Bannon recalls. "In the first place, it is virtually unheard of for a dance company to be able to take the entire summer off to rehearse and build its repertoire. In addition, she backed the whole idea of risk taking. It is much easier to do a classic than to take a chance on a new piece, but she was willing to do that. And the atmosphere was wonderful. We had the entire summer to rehearse. We were given the weekends off and could eat a magnificent buffet at the house and swim in the ocean. It was ideal."

Rebekah's generosity to her dancers was remarkable. Appalled to learn that a male dancer didn't have a dark suit, she sent all the men to Saks for formalwear, the women to Bergdorf's for evening gowns—at her own expense. When the dancers traveled to Moscow, Rebekah worried about their warmth. She bought parkas for the men and woolen stoles for the women. If a dancer needed cosmetic surgery or orthodonture, Rebekah pointed it out and paid the bill. Even trainees had access to her charge accounts at the local pharmacy, stationery store, and hardware store. Traveling accommodations for the dancers were always first-class, never economy. And when Rebekah returned from her own private jaunts around the world, she rewarded her company with gifts of perfume or scarves or expensive leather purses.

Recalls Lone Isaksen, a principal with the troupe in the early sixties, "The entire company was almost pampered. If we were touring in Egypt, she'd make sure we had extra time and would charter a plane to take us all to see the Valley of the Kings." Rebekah took a maternal pride when Helgi Tomasson, a Harkness soloist who is now a principal dancer with the New York City Ballet, won a silver medal in Moscow behind Baryshnikov. "We were her favorites," says Isaksen, "her loved ones."

Unfortunately, her three children agreed with that assessment. Their mother spent far more time with her newly acquired retinue than with them.

"When Uncle Bill was alive, I related mostly to him," says

Photographs: left, courtesy of Terry McBride; right, Wide World.

Terry, "but after that I was on my own." It was a fragmented childhood. Terry was shuttled among Brearley and Miss Hewitt's, in New York City; the Valley School, in Arizona; Miss Burleigh's, in upstate New York; and Tournesol, in Switzerland. The tutors and nannies came and went. Terry recalls sneaking into the closet of one staff member only to find that the woman had hidden dozens of empty liquor bottles there. Of the three children, Terry adapted most easily, making friends at her various boarding schools. "I guess that's why I'm still at home in many different places," she says.

Allen, who says he is still shaken by the death of William Harkness, nearly 30 years ago, took solace in those days by running about Watch Hill in the Mercedes 300 SL he got at age sixteen, or showing off in his Century Coronado speedboat, the fastest on the Rhode Island shore. Not surprisingly, Rebekah's efforts to make him take dance lessons were a complete failure. Allen complained about the presence of the dance troupe and especially about the sexual preferences of some of the male dancers. "Would you want 100 people flying through the air around you?" he said recently. "I don't care for a bunch of gays balleting around me. You know what goes on. A lot of them just aren't that normal."

Salvador Dali joined the entourage occasionally and sold Rebekah thousands of dollars' worth of jewelry.

But of the three, the youngest, Edith Hale Harkness, had the strongest reaction to the absence of her mother's affection. The extraordinary relationship between Edith and Rebekah was by far the most complex and tormented in the family. Among members of Rebekah's inner circle, there were two theories about it. Some thought that Rebekah was doing her best to drive Edith crazy; others thought that Edith was the only one of the three children she cared about.

"Both are right," says Terry. "Edith was my mother's conscience. My mother knew that she had abandoned us, but when she looked at Edith she couldn't help but think of Bill Harkness."

Smart, fragile, and armed with her father's dark good looks, Edith—the lone true Harkness among the children—was the only one capable of striking fear in her mother's heart. One of Edith's earliest memories as a child involved walking into a room where her mother was playing the piano. Her mother stopped suddenly—her back intimidatingly rigid—and snapped, "What do you want?" After her father's death, Edith later confided, she saw in her family only "a vast, black void." She first considered suicide at age five.

As she neared adolescence, Edith's relationship with her mother became increasingly remote, hostile, and uncommunicative. The dance lessons, the nannies and governesses, did little to fill the void she felt. One winter day when Edith was twelve, Rebekah and a governess insisted that the girl attend her dance lesson. Edith refused. They were all sitting in the drawing room in Rebekah's penthouse, on the sixteenth floor of the Westbury Hotel, on East 69th Street.

"If you don't leave me alone," said Edith, "I'll jump." The two women humored her. But suddenly Edith ran to the open window and jumped out, plunging fifteen stories. She was saved by a fluke. A winter storm had cushioned the hotel's rear awning with a thick snowfall, and Edith survived with multiple fractures and severe internal injuries.

In later years, Edith explained to friends that she had jumped because she thought "things would never get better." She referred to the episode as her "Peter Pan act." But no one took it lightly. For the next five years Edith was committed to Payne Whitney Psychiatric Clinic. Rebekah sometimes attended sessions with Edith and her psychiatrist. When Rebekah returned home, she complained that all they did was smoke cigarettes and stare and tell her it was all her fault. Later, Rebekah decided that Edith should become a model, and pulled her out of Payne Whitney for a sitting with photographer Michael Avedon.

"I was ready for a total lunatic," he recalls. "They gave the impression that she was completely unbalanced. So I was surprised when I met Edith, who had this frail, poetic beauty, who was so completely open, totally honest. She was much more in touch with reality than her mother."

IN MARCH 1964, REBEKAH SHOCKED THE DANCE WORLD by announcing that she was severing all ties with Joffrey and starting an entirely new company called the Harkness Ballet. Joffrey later said Rebekah had demanded that he change the company's name to Harkness. He would have been allowed to remain as artistic director, although "they never made clear the degree of authority that the artistic director would possess," he said. Today, some dancers claim that they were getting fed up with Joffrey's indecisiveness, and that Rebekah had acted because of that dissatisfaction. Others assert the rift was a simple power play on Rebekah's part. Nearly twenty years later, the details are murky.

Reactions were heard around the world. From the New York *Times* to Moscow's *Sovetskaya Muzika*, the international press attacked Rebekah. Joffrey was left not only without funding but without costumes, sets, and his leading dancers, who remained under contract to Rebekah. Worst of all, Rebekah retained title to the entire repertoire that Joffrey had

Photograph by Bela Csey.

developed under her sponsorship. The die was cast on the image of Rebekah Harkness as an eccentric, capricious patron whose investment in her own ego was far greater than her commitment to the arts.

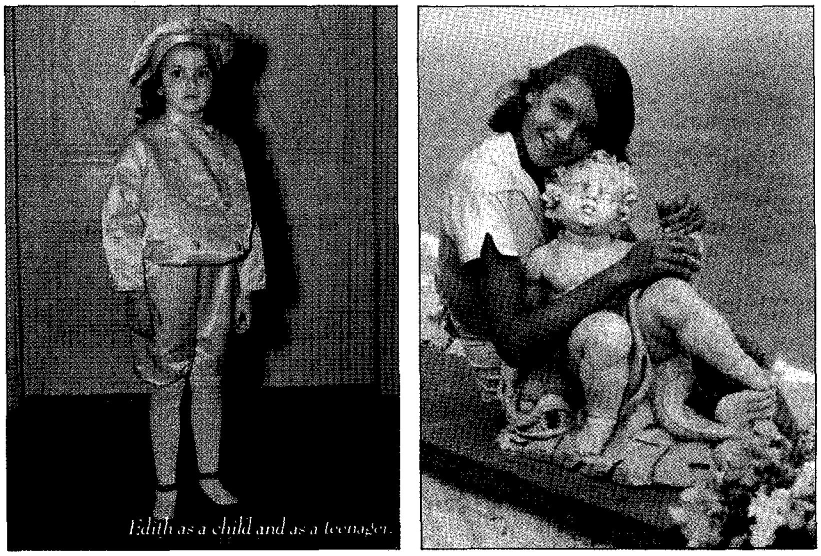
Whatever really went on between her and Joffrey, Rebekah was frequently led into similar disputes by acts of guileless innocence. Indeed, she was sometimes remarkably naïve about how she was perceived.

Shortly after the Joffrey debacle, Rebekah paid $250,000 for an *objet d'art* of which she had become enamored—the famed *Chalice of Life,* designed by Salvador Dali and created by Carlos Alemany, who produced all of Dali's jewelry. An eighteen-inch-high golden goblet on a rotating pedestal, the chalice is festooned with golden butterflies whose diamond-, emerald-, and ruby-studded wings open and shut electrically. Rebekah asked her press secretary, Marian Horosko, to try to arrange for *Life* magazine to do a feature on the chalice.

"It would have been the worst P.R. imaginable," recalls Horosko, now an editor at *Dance* magazine. "I had to explain that after cutting off funds for Joffrey, she might appear a bit dilettantish. Finally, she took my advice."

As they entered the Harkness House elevator together, Rebekah turned to her and asked, "But what will I do with the chalice?"

Horosko was exasperated. Visions of Maria Theresa flashed through her head. "You know, Mrs. Harkness, what you really need is a wonderful tomb in this building," she said, only half-joking. "What I think you should do with the chalice is put your ashes in it." "That," Rebekah said with a smile, "is a wonderful idea." Later she told a reporter that once in the chalice her ashes would "pirouette forever."



Edith as a child and as a teenager.

Shy, fragile Edith—the only true Harkness among the three children—became her mother's conscience.

III. A TROUPE OF HER OWN

OUT OF THE TURMOIL GREW THE HARKNESS Ballet—Rebekah's second company but the first to bear her name. In typical fashion, she wanted to make sure that the young dancers trained for the company would have a suitable headquarters. So she bought a magnificent four-story, Mediterranean-style townhouse on East 75th Street and transformed it into a dance school called the Harkness House for the Ballet Arts. Once the mansion of I.B.M. founder Thomas Watson, the building has a winding staircase, marble floors, and Louis XVI chandeliers. The Harkness company went to work in the most elegant training facility in America.

But, as Rebekah discovered repeatedly throughout her career, money alone was not enough to guarantee acclaim for her company. Over the next ten years the Harkness Ballet launched scores of the finest dancers in the country and commissioned and executed dozens of new works. No expense was spared in designing sets and costumes. But through it all the respect she sought eluded her.

Indeed, of all the major figures in the arts in this country during that era, Rebekah Harkness was probably the single most tempting target to critics. Her wealth was only part of the problem. She didn't seem to know when her generosity and extravagance went beyond the boundaries of good taste into vulgarity. She surrounded herself with an endless stream of advisers, as if she were unable to discriminate between the many genuinely talented people around her and the charlatans and sycophants.

In addition, Rebekah insisted on presenting herself as more than a patron—as an artist. Her passion, commitment, and discipline were unquestioned. She studied both music and dance rigorously. Even when she invited dancer friends down to her estate in Nassau for rest and recuperation, they were dismayed to find her banging on their doors at six in the morning, exhorting them to get up and practice with her. And she worked away—at her piano, at ballet, at flamenco dancing. On a few heralded occasions, she performed publicly. In 1966, she danced *Macumba* with Alvin Ailey in Europe. And in 1973—at 58 years old—she performed a six-minute flamenco dance with Roberto Lorca before an audience of celebrities in New York.

If Rebekah's occasional attempts at dancing publicly were received as novelty acts, critics were considerably less generous about her musical works. Out of roughly 100 compositions, those that made it to the recording studio did so only through Rebekah's willingness to pay for the sessions. A writer for *Dance* called the vanity pressings "a compost heap of ideas."

That sort of criticism devastated Rebekah. Moreover, the furor she created made it difficult for people to see the real contributions she made to dance. "In the six years I danced with the company, out of 40 ballets or so, we only did 3 with her music," says Dennis Wayne, who now runs his own dance school and company in lower Manhattan. "Her music was girlish, nicely orchestrated, naïve, mediocre—it was crap. Her attention span was three minutes, at the very top, and she would share it equally with people who were wonderful dancers and choreographers and total leeches who were just after her money. She made some ridiculous, terrible decisions. But I still maintain she gave so much to dance in this country that she was the next-best thing to Diaghilev."

Out of several hundred dancers trained by either the school or the company, many went on to have remarkable careers. Rebekah was the first to train or showcase Helgi Tomasson, Kirk Peterson, Zane Wilson, Marjorie Tallchief, Colleen Neary, Larry Rhodes, Lone Isaksen, Cheryl Clark, and Elisabeth Carroll, among other dancers. Choreographers like Donald Saddler went on to success on Broadway as well as in the ballet.

"Her real accomplishment was in revolutionizing how

Photographs courtesy of Terry McBride.

dancers are trained in this country," says David Howard, a former teacher at Harkness House. Today, Gelsey Kirkland and Natalia Makarova are among his private students. He says that Rebekah was notable for her willingness to introduce new, though controversial, dance techniques and that Harkness House, in its elegance as a training center, more closely resembled the great Russian dance schools than any other American institution.

Controversial though its repertoire was, the Harkness did produce several acclaimed ballets, including Brian Macdonald's "Time out of Mind" and John Butler's "After Eden" and "Sebastian."

Early on, in the mid-sixties, the new company met some success. Its performances were always elegant and grand. For the most part, the company was far better received on its European tours than it was at home in New York. After its Rome debut, critics on papers from both ends of the political spectrum lauded the Harkness. In 1965, the company performed before President Johnson at the White House on a stage Rebekah had donated specially for the occasion.

But soon the company was facing savage criticism. The most persistent complaint cited the company's erratic repertoire. In 1969, Clive Barnes, then dance critic at the *Times,* wrote that "not many of those 50 ballets the company has mounted are worthy of survival." He referred to Harkness as the company that was born with a "silver spoon in its mouth." Rebekah responded by sending him a giant spoon from Hammacher Schlemmer that she had painted silver.

But Barnes was hardly alone in his criticism. Papers from the New York *Herald Tribune* to the *Christian Science Monitor* attacked the company's choreography. On its European tours the company was booed in Lisbon and again in Paris.

The Harkness, of course, took chances that other companies didn't dare. Rebekah believed in going beyond the classics and instead creating a new American repertoire, an American counterpart to Diaghilev's Ballets Russes. To do that, however, the company needed the leadership of someone with a careful vision of what that special repertoire would be.

Rebekah could never provide that vision. She was woefully insecure in her artistic judgment and had difficulty distinguishing between a daring new work and a vulgar excess. The three other major dance companies had leaders who were seminal forces in dance: George Balanchine at the New York City Ballet, Robert Joffrey at the Joffrey, and Lucia Chase at the American Ballet Theatre. These three directors remained firmly in control for decades. But at the Harkness there were frequent turnovers at the highest levels, from the artistic director on down.

Brian Macdonald, now artistic director for Les Grands Ballets Canadiens, was one of the first artistic directors at the Harkness. "She really wanted to create out of the American soil totally original stuff and was enormously proud of the new pieces in our repertoire that were successful. Her passion for dance consumed her," he says. "We could have had an extraordinary company, but it was impossible to get any continuity of purpose. One day she would be sweet and caring, and the next day she would talk to you only through her lawyers. We would make decisions together, and then the next morning I'd get a memo reversing all the decisions we had just made."

Macdonald was not the only one fed up with erratic management. By 1968, when the company was touring in Spoleto, more than half the 36 dancers in the troupe put their jobs on the line. They threatened to walk out unless Rebekah hired Larry Rhodes, then a leading dancer with the company, to replace Macdonald as artistic director.

Rhodes was hired, and under his tenure, the Harkness did well with a repertoire particularly suited to his specific talents as a soloist. Benjamin Harkarvy served as co-director and worked well with Rhodes. In the minds of many, the Harkness had discovered an artistic identity. Dance critics began to take the company seriously.

But on March 26, 1970, as the troupe was performing in Monte Carlo, halfway through its European tour, Rhodes and Harkarvy received a telegram from Rebekah's attorney, Milton P. Kayle. With no warning she had decided to end the tour. The group was told to ignore its remaining commitments and return to New York. The dancers offered to forgo salary if they could continue the tour, but their offer was refused. Rebekah started to reorganize the company, trying to keep her favorite dancers. By then, however, nearly all of the sixteen dancers she had chosen were so disgusted that they refused to sign new contracts. Helgi Tomasson joined the New York City Ballet, Rhodes and Lone Isaksen went to the Dutch National Ballet, and the rest scattered to other places. A spokesman for the American Guild of Musical Artists said, "It's the most tragic situation that's ever happened in the dance world. The company was built to a success and then dashed on the rocks."

Rebekah insisted on presenting herself as an artist, not just a patron, and she danced publicly on several heralded occasions.

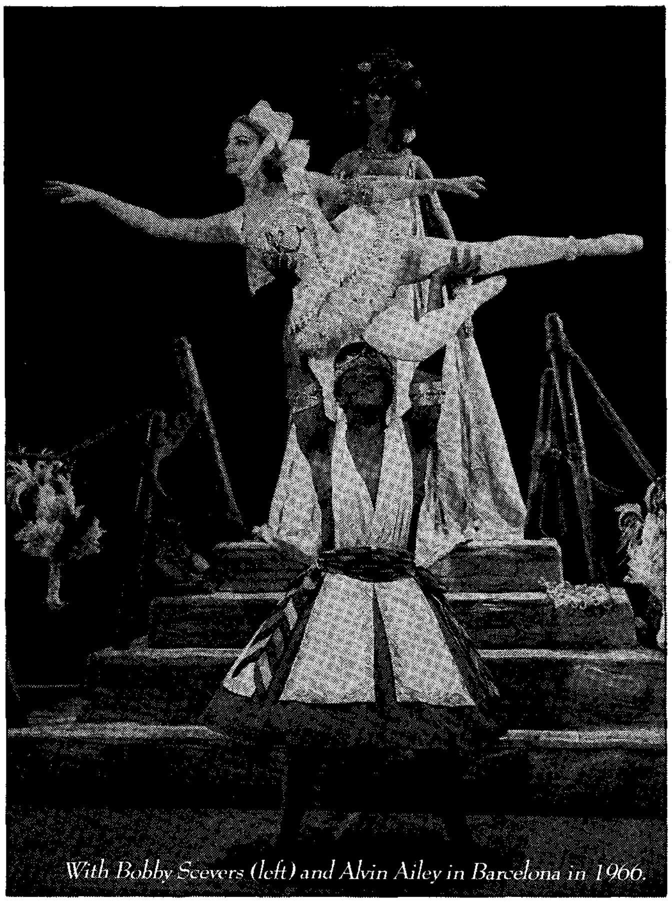
As with the Joffrey episode, there are many versions of what led Rebekah to undermine her own company. The most widely accepted story is that the latest in her string of so-called advisers had captured her attention and she had gotten carried away. Other observers say that Larry Rhodes, for all his accomplishments, did not represent Rebekah's tastes. And

Photograph ©1983 by Jack Mitchell.

still others say that she hated the idea of being simply a financial backer with no artistic control.

Most times, her capricious decisions stemmed more from insecurity than arrogance. In a crisis she could always hide behind the one thing she had that she knew everyone wanted: money. "The power she had from that wealth frightened her," says David Howard. "She would be totally contradictory. One minute she would be contemptuous of that power. Then she would say, 'Everybody has got their price, and if you can pay that price you get what you want. That's when money is useful.' "

Rebekah, moreover, made it painfully clear that she was willing to pay that price, no matter how high it might be. At one of her pre-theater parties, Salvador Dali passed up the canapés and hors d'oeuvre to save room for the dinner—only to realize too late that a full dinner was not planned. Later, he told Carlos Alemany that he would make Rebekah pay for the dinnerless evening. That week he sold her his *Octopus* brooch for $45,000.



With Bobby Scevers (left) and Alvin Ailey in Barcelona in 1966.

In 1966, she appeared with Alvin Ailey in Europe, and seven years later, she performed a flamenco dance before a New York audience.

Rebekah was aware that many people considered her an easy mark. "No one took Rebekah for a ride unless she wanted to be taken. She didn't particularly like the intrigue," says her friend Bobby Scevers. "In fact, she hated it. But she collected people, and quite frequently they were people who hated each other."

In a reading with her psychic that she happened to save on an audio cassette, Rebekah reflected on her dilemma.

"I don't know who I can trust, I don't know who I can trust," she repeated over and over in a voice full of doubt.

"It's almost impossible to escape people taking from you," said the psychic.

"I know it. I know it."

"It's like your plague.... You'll just have to accept it to some degree."

"I do sometimes. It depends on what they take," said Rebekah. "Sometimes I think I'm overly suspicious—paranoid—but then sometimes I'm right.... Everything I want to do I've had to fight for. But if someone else [without money] wanted to do it, it would be all right."

REBEKAH TRIED TO REBUILD THE BALLET COMPANY, but it never regained the stature it had had under Rhodes. Meanwhile, her personal life provided little solace. In the late sixties, Edith married and had a daughter. Later, she divorced and gave up custody of the child. During those years, little happened to mend the relationship between Edith and her mother. Rebekah's attempts to see Edith were rejected. People asking about Allen were told that he was an archaeologist. In fact, Rebekah had little contact with him during his world travels and rarely knew what he was up to. She told intimates that her greatest grief was that her children would not take an active role in her dance activities, that none of them did anything with their money to help anyone.

Rebekah's relationship to Terry was defined by the 1967 birth to Terry and her husband, Tony McBride, of a brain-damaged child. Leilani, or Angel, as the child was called, appeared normal at birth. But that summer, when they took the two-month-old infant to New York to show her off to the family, an examination showed that the child had been born with only half of its brain and suffered from major digestive disorders and impaired sight and hearing. She had little chance of survival.

"I was totally confused about what was going on medically," recalls Terry, who was only twenty at the time and lived in Hawaii. At first, doctors told Terry that Angel would never recover and said the child should be put in an institution. Terry found that prospect too depressing. Rebekah took charge, hiring nurses and enlisting the aid of Dr. Maria New, now head of pediatrics at New York Hospital. Everyone agreed the baby would get better care in New York. "Mother was very good with Angel," says Terry, "but there was so much intrigue. The first nurse was a disaster."

In the meantime, Dr. Benjamin Kean, a specialist in tropical diseases, married Rebekah in 1961. Four years later, the marriage ended in a bitter divorce. In 1973, Maria New introduced a colleague at New York Hospital, Dr. Neils Lauersen, to the recently divorced Terry, in hopes that he would make a suitable date. Rebekah ended up marrying him. It was the briefest of her four marriages and ended in divorce in 1976.

More important than either of those two marriages was Rebekah's relationship with Bobby Scevers. Tall, blond, and 25 years younger than Rebekah, Scevers had come north from Aransas Pass, Texas, in the early sixties to make his career as a dancer. He happened to meet Leon Fokine, Rebekah's dance teacher and the nephew of the legendary choreographer Michel Fokine. Sympathetic to Bobby's plight, Fokine told Bobby he knew a woman who was "richer than God" and who needed a dance partner. Bobby started by helping Rebekah practice pas de deux for $50 a week, but their intense, volatile relationship lasted nearly twenty years. After she divorced Benjamin Kean, Rebekah and Bobby became lovers, and Scevers moved into an Upper East Side apartment gener-

Photograph ©1983 by Jack Mitchell.

ously furnished by Rebekah. In the last part of her life, at least, the relationship was the most important Rebekah had with any man.

On the fire truck in Watch Hill with Bobby Scevers.

"She was never Miss Rich," recalls her friend Bobby Scevers. "She could swear like a sailor. She was just one of the kids."

IV. GRAND GESTURES

AS TIME WENT ON, Rebekah developed a remarkably camp sense of humor that was often laced with bitterness. She surrounded herself with a coterie of young male admirers, mostly gay, who appreciated her wit and her poses. At parties at Harkness House she dressed up as a maid, passing out drinks, eavesdropping on conversations, and winking at those in the know. As Bobby Scevers tells it, "she was never Miss Rich. She could swear like a sailor. With all that money, she was just one of the kids." Many of the dancers cheered her on, delighting in the free trips to her home in Nassau and enjoying the vitamin shots she gave some of them.

Once, at Watch Hill, she astonished friends by dyeing a mangy cat green. Rebekah didn't like the color of chocolate mousse, so she dyed it blue when serving it for dessert. And in Nassau, dressed in evening clothes and wearing hundreds of thousands of dollars' worth of jewelry, she left a restaurant by walking through the fountain, emerging soaking wet à la Esther Williams.

Showing guests around her spectacular home at Sneden's Landing, with its 30-foot ceilings and its fireplace taken from William Randolph Hearst's estate, she liked to say, "Well, it's not home." Then, with a pause for effect, she'd add, "But it is much." And referring to whatever problems she was having with the dance company, she often remarked, "If it's perfection you're looking for, dear, you're on the wron-n-ng planet."

Like any camp figure, Rebekah was capable of the grand gesture. In 1972, while the company was still having problems with its repertoire, she went ahead on the grandest scale yet. She bought the old Colonial Theater, at Broadway and 62nd Street, and pumped in $5 million to refurbish it in the most lavish style imaginable. It became the first theater in the United States designed specifically for dance.

Twelve hundred hand-carved Louis XIV chairs, upholstered in Rebekah's own color, a sky blue she called Harkness Blue, were installed for the audience. Black marble was shipped in from Granada, Spain, to line the foyer. The plaster moldings were decorated with extensive gold leaf. Sixteen crystal chandeliers were hung from the ceiling. But the *pièce de résistance* was supposed to be a mural of nude dancers and Rebekah, honoring Terpsichore, the goddess of dance. Spanish artist Enrique Senis-Oliver was hired to paint the mural above the proscenium.

People close to Harkness estimate that Rebekah paid several hundred thousand dollars for Senis's work. Yet, as opening day for the theater approached, it became painfully apparent to insiders that he was incapable of executing the mural.

"He was unable to paint a nude from the perspective that was necessary to do the mural," says Michael Avedon. "It wasn't a question of time; he just didn't have the skills." Avedon, a second cousin of photographer Richard Avedon, had served for several years as the house photographer for the Harkness Ballet.

"One day I got a call from a staff member asking me sort of apologetically if I could take nude photographs of some of the dancers." As Senis sat in the studio drinking beer, Avedon had a male and female dancer pose nude on a glass platform, photographing them from below. He was asked to make 1,500 prints of his work for Senis's use in the mural. Avedon thinks Senis finished the work using his photos, either through tracing or projection. "It was like painting by numbers," he said.

In April 1974, after two years in the making, the Harkness Theater opened. *Time* compared the place to the Wagnerian theater built by Mad King Ludwig. *Newsweek* called Senis's work "the ugliest mural ever painted."

The Toronto *Globe and Mail* offered the most eloquent description of the painting. "Dominating the entire proscenium arch is perhaps the most tasteless, ludicrous and eminently vulgar mural of any theatre in the world," wrote critic John Fraser. "There is more genitalia per square inch floating around in this horrid mural than any hard-core rag could dream up. . . . This all reaches its apogee with the topmost figure directly over centre-stage . . . so that the audience's perspective of him is through turned-out feet, buttocks and testicles."

On opening night, someone stole two of the gold Cupid figures that decorated the faucets in the ladies' washroom. "Whoever did the job has taste to match her manners," wrote *Women's Wear Daily*. Like much of the rest of the press, *W.W.D.* proceeded to dismiss the company's actual work, now directed by Rebekah herself. "Speaking of lack of taste

Photograph by Michael Avedon.

brings us to the majority of the Harkness Ballet's repertory. Some of the new works ... are boring and pretentious ... others are competent, but uninspired."

Clive Barnes savaged the new theater. Rebekah fought back by commissioning Senis to paint a portrait of Barnes on the deck of the *Titanic* as the ocean liner was sinking. She hung it in the lobby.

The theater was as disastrous financially as aesthetically. Costly union deals signed by Rebekah ensured that even sellout performances hardly broke even. After the Harkness Ballet's brief spring season, other performers were reluctant to book the space. Rebekah's monument sat dark for more than a year, running up extraordinary costs. At the same time, the stock market plunged. Rebekah's fortune diminished to the point where she could no longer support the company without dipping into her capital. Her advisers began casting a sharp eye on the proposals she entertained, and told potential producers to humor her.

An austerity drive began at Harkness House. Lights were turned off with such regularity that the students began calling it Darkness House. Dancers actually went out into the street soliciting funds from passersby. In the fall of 1974, Rebekah was forced to go to the public for additional funding to sustain the ballet company. For years the troupe had been known as Rebekah's solid-gold dance company; now no one else wanted to subsidize it. After its two-week stand at the theater, the troupe went out on tour. But it never returned. Unable to obtain outside funds, the company folded. The ballet troupe she had built her monument for suddenly no longer existed. The theater did not fare much better. In 1977, she sold it to a developer for $1 million, sustaining an enormous loss. Later that year, it was torn down.

A friend introduced Dr. Lauersen as a possible date for Terry. Rebekah ended up marrying him.

Photograph courtesy of Terry McBride.

Rebekah was devastated. For years she had resisted the critics stoically. "Because I'm loaded, they all look at me and say, 'Show me,'" she once told a reporter. "It's a very hard thing to face the fact that people almost wish you ill." Now, without a public presence, she increasingly insisted on being surrounded by others. Drinking and drugs became more of a problem.

One suitor during those years compared her to Norma Desmond, the aging beauty played by Gloria Swanson in *Sunset Boulevard.* At night, people sat in the Grand Hall of her 30-room estate on the Hudson and watched old movies. Rebekah rarely made it to the final scene without dozing off. But there, in the 45-foot-long room with its 30-foot-high ceilings, its two grand pianos, its sofas and chairs covered with yellow and gray silk and velvet, Rebekah and her entourage were always well protected, if isolated. The chauffeur was armed in case an intruder barged in. A barbed-wire fence ran around the perimeter of the estate. At times the group was stranded, as all three cars—the two Mercedeses and the Harkness Blue Rolls—were out of commission. The windows and doors were left open, even in the rain, which poured in and ruined the rare Oriental rugs. Guests used Dom Pérignon to scrub down the tiles in the swimming pool. The dog gnawed away at priceless *objets d'art.*

By 1976, the entourage was always there. Even when Rebekah didn't eat at home, the grocery bills would top $2,000 a month. The servants had eight-course meals. A cat ate filet mignon.

But the giddy, driven, disciplined energy that was Rebekah's hallmark disappeared—except when she was accompanied by her famous black doctor's bag or when her special Pink Drinks and Blue Drinks were being served. The face-lifts no longer concealed her years. More than anything, she feared getting old. In the bathroom, guests occasionally came across one of Rebekah's hypodermics. Presumably, it had been used for the shots of vitamin B—shots that used to make some of her dancers soar—or for testosterone injections, which had given her voice its new husky tenor. In 1977, Rebekah entered Silver Hill, a private hospital in Connecticut, for several months to recuperate from her problems with alcohol and drugs.

THAT NOVEMBER, REBEKAH FINALLY HEARD, albeit indirectly, from her 36-year-old son, Allen Pierce. She had not seen him in several years. Allen had been in South America. Some say Allen boasted that he had used the fortune left him by Bill Harkness to help finance right-wing terrorists, but he now claims he lost most of his money in several small businesses he started. After returning to the United States, he settled in Miami and worked for a security company. He claims he was swindled out of most of what remained of his trust. After years as a worldly adventurer, Allen began studying to be a locksmith and an upholsterer. He lived alone, with a large collection of rare guns, in an apartment in a middle-class neighborhood in Miami.

At 9:25 P.M. on Thanksgiving Day 1977, Allen went to the Food Spot store a block from his apartment. After buying chocolate milk and some crackers, he stopped at a phone booth and called a friend. As he spoke, several youths, including a tall, wiry nineteen-year-old named Patrick Bemben, began making "loud noises" and "acting smart."

"Who is that shouting?" the friend asked Allen. "Is that a drunk nigger or something like that?"

"No," replied Allen. "It's not a nigger."

With that, Bemben came over to Pierce.

"Are you talking about me?" he asked.

"Yes."

Bemben smiled and poured the beer in his hand on Allen's right leg. Allen hung up and left the phone booth.

"Don't call me a nigger," Bemben said.

"I didn't call you a nigger," said Allen. "The party that said that didn't mean anything by it."

Allen turned around. Bemben, with the beer can in his hand, swung at Allen, striking him in the eye and in the nose, drawing blood. Allen punched back. Bemben kicked him in the groin. Allen hit again and again. Frightened and hurt, Bemben wheeled backward.

"Come back here, you goddamn hippie son of a bitch," Allen shouted.

"Once attacked, I attack," Allen later said. "I get like a tiger. . . . Visions . . . the things these people have done, went through my head. I've seen a lot of property destroyed by hippies, and he's just like one of them."

Bemben started to go behind a van that was parked nearby. Allen reached into his back pocket and pulled out his .22 derringer. He fired twice, killing Bemben instantly.

> For all its eccentricities, the fifteen-page will that Rebekah and her lawyer drew up in 1981 reflects both her continuing commitment to the arts and her estrangement from her children.

"Almost any normal everyday guy could have gotten acquitted under the circumstances," said his lawyer, Roy Black. But Allen's testimony was "incredibly self-destructive. When he got up on the stand to testify, if was as if he were committing suicide."

He was found guilty of second-degree murder and sentenced to life in prison. On appeal, the conviction was changed to manslaughter, and his sentence was reduced to ten years for that crime and five for carrying a concealed weapon. Allen specifically instructed his lawyer not to get in touch with his mother, but Rebekah found out anyway.

"She had enough bums around without having to deal with another bum like me," he said recently. "Besides, it's all for the best. I've been treated better here than I have anywhere in this hemisphere."

V. END GAME

IN 1978, AFTER RETURNING FROM SILVER HILL, REBEKAH decided her estate at Sneden's Landing depressed her enormously. So she sold it—to the singing group the Isley Brothers—for $1 million, and had its antiques and paintings auctioned off at Sotheby's.

One reason for Rebekah's depression was her rapidly expanding waistline. She went to a reducing spa to try to trim down, but to no avail. After a few weeks she returned to New York. Doctors diagnosed the growth as cancer of the uterus. In surgery, an ovarian tumor the size of a football was removed, and chemotherapy began.

As her disease progressed, Rebekah spent most of her time with Bobby Scevers. Then a dance teacher and choreographer at Harkness House, Bobby had been enormously supportive of Rebekah during her fourth and final divorce. The two did not resume their love affair, but were close enough that Bobby moved into Rebekah's apartment at the Carlyle with his close friend Nikita Talin, the executive director of the Harkness Ballet Foundation. Nikita, as one friend put it, served as Rebekah's court jester.

As Rebekah's mobility decreased, so did the size of her entourage. Of those who remained, one of the most attentive was Maria New, the doctor who had given such care to Terry's brain-damaged daughter. For her work with the child, Dr. New had been rewarded by Rebekah with a loan to buy a house in Sneden's Landing. Now, as Rebekah's illness wore on, Dr. New gave the same attention to Rebekah herself. Meanwhile, Rebekah bought a house in Tucson, Arizona, where she lived on and off for two years and resumed her studies of music. Terry visited her there. When Rebekah returned to New York, she decided to put her affairs in order.

On June 25, 1981, under the supervision of Barry Kreisberg, Rebekah drew up a will. Having hired and fired some of the best-known lawyers in the country, Rebekah had gone to Kreisberg, a Dobbs Ferry attorney, on the advice of her chauffeur. She had him handle her final divorce and then put him in charge of overseeing her will.

For all its eccentricities, the fifteen-page document that Kreisberg drew up reflects both Rebekah's commitment to dance and her estrangement from her children. First, the will specifies that Rebekah's ashes should be disposed of in the Salvador Dali *Chalice of Life,* which was eternally revolving in Harkness House. The bulk of the estate is left to the Harkness Ballet Foundation. The children aren't ignored, but they are specifically not designated as major benefactors. Rebekah explained "that the provisions I have made for my children during my lifetime as well as the provisions of the late William Hale Harkness, made for them by his Will [,] are generous and ample." Harkness, after all, had left each of the three children trusts of several million dollars.

Alone among the children, Allen, broke and in jail, was to inherit a one-seventh share in a $1-million trust. Edith was to get the portrait Dali had painted of her, and a collection of jade; Terry, another Dali painting and a family ring. Rebekah left $600 a month for life to her loyal housekeepers in the Bahamas. Her spectacular collection of jewelry designed by Dali and made by Alemany—including her famous *Star of the Sea* brooch—was to go to the White House to be worn by First Ladies when they were in residence.

Among Rebekah's closest friends, Nikita Talin was left $50,000 and Bobby Scevers was left $1,500 a month for life. Dr. Maria New was left nothing. But as Rebekah approached death, there were still many changes to be made.

In the eyes of Rebekah's children, the will's sloppiness indicated that she had never read it carefully and would sign anything put in front of her by her lawyers. A diamond bracelet left to a relative is mentioned twice in the will. It is likely, Terry suggests, that the second reference was intended to be a diamond necklace.

In addition, Rebekah left her dog Bingo to Bobby, knowing full well that Bingo had died several years earlier. "That's not meant to be Bingo; she meant Beulah," says Bobby. "There was a private joke between us. She knew how I hated that demented dog. Whenever I called its name, Beulah would just squat and pee. That's all that dog was good for."

BY JANUARY 1982, THOSE CLOSEST TO REBEKAH felt that the illness had affected her personality. "She was fundamentally the same person," said one intimate, "but now she was more sedate, more introspective. Where she had always been a driven woman, almost angry, now she was calmer, more spiritual. Towards the end, she became almost a normal mother."

Indeed, in Nassau, Rebekah showed Terry a maternal warmth she had rarely displayed before. Edith visited her in New York. Then Rebekah invited Terry to join her in Palm Beach, where she planned to buy a house.

On February 4, before moving to Palm Beach, Rebekah added a codicil to her will giving $50,000 to Maria New.

In March, Terry and a close friend joined Rebekah in Palm

Beach, renting a house so they could see her daily. Rebekah's health was by no means perfect, but she did not really believe she was dying. She had brought Bobby Scevers and Nikita Talin down with her. Together they began to look for a house.

In May, Rebekah weakened considerably. The house hunting had been unsatisfactory. Finally, Rebekah settled, with mixed feelings, on one priced at $800,000. Terry argued against the purchase. In her view, the house was both overpriced and in need of repairs, and was hardly the kind of undertaking a seriously ill woman should tackle.

The Great Hall at Sneden's Landing.

The bills piled up at the Sneden's Landing estate. The servants had eight-course meals. The cat ate filet mignon.

"I know Terry thought it was a terrible house and didn't understand why it was bought," says Bobby. "But Rebekah didn't have the energy to look at any more houses; she couldn't even walk upstairs, she felt so weak. She intended for Nikita and I to live with her there. Really and truly, Nikita and I were Rebekah's family, not Terry or Edith or Allen. She wanted to give us the house."

Nonetheless, the purchase of the $800,000 house in Palm Beach is one of the episodes that most disturb Terry. She says that one morning the documents to buy the house were brought over by the real-estate agent. At about 11 A.M., Rebekah signed the papers. Meanwhile, Terry went out to have a friendly lunch with Kreisberg.

When she returned she was shocked to find her mother's bags all packed. Just four hours after Rebekah bought the house, a chartered plane was ready to take her back to New York, Terry says. Rebekah would never return to Palm Beach. "She never even lived in that house," says Terry. "But they [the real-estate agents] got a healthy commission for selling it to her the first time and will get another commission when the estate sells it later."

Rebekah, however, had more serious questions to deal with than real estate. The cancer was blocking her intestines. She had taken a serious turn for the worse, and was admitted to New York Hospital. Despite intensive chemotherapy, Rebekah's condition continued to deteriorate. Her kidneys were failing. On May 18, according to Bobby, the doctors gave her the bad news. They asked Nikita and Bobby to leave the room, but Rebekah insisted that they stay.

"They told her the treatment just wasn't working," recalls Bobby, "and there was only one other kind of medication to try. Even it might not work, and it would make her susceptible to pneumonia."

If she didn't try the medication, Rebekah was told, she had only ten days to live. "Ten days!" she cried, sitting bolt upright. "I thought I had at least a year."

The following day Rebekah tried the new medication. If she had shown affection to Terry in Nassau and Palm Beach, now, according to Bobby, she expressed only resentment that her children weren't there. Moreover, she had no intention of letting them know of her imminent death. Dr. New interceded, however, insisting that she call them. "Maria begged Rebekah," Bobby says.

Later that day, in Room 1409 of New York Hospital, more discussions took place about Rebekah's will. Dr. New was present. A handwritten document entitled "Notes to lawyer" was drawn up on Dr. New's stationery. Among the new provisions:

☐ Harkness House was to be sold, with half the proceeds going to Maria New for medical research and half "to ballet" to be managed by Bobby and Nikita.

☐ The Palm Beach house was to be sold, with the proceeds to be split by Nikita and Bobby.

☐ Maria New was to get an ermine coat, a sable coat, a string of pearls, earrings, and a pin.

Under Rebekah's signature, the document said, "This is to certify that I have witnessed the signature of Mrs. Harkness on this 3 page codicle [*sic*] to her will dictated on 5/19/82 in Room 1409." Two attendants signed as witnesses. So did Maria New, whose signature was later crossed out. When asked who initiated the document, Dr. New's lawyer declined comment.

There were legal problems, however, with this codicil. For one, Harkness House was owned by the Harkness Ballet Foundation, not Rebekah; she had no authority to sell it. In addition, the house in Palm Beach was owned by one of her trusts.

Two days later, Dr. New, Bobby, and Nikita gathered in Rebekah's hospital room with Kreisberg. This time, they would try to do it right. This third document disavowed the handwritten notes as a codicil, but made similar changes in the distribution of Rebekah's estate. Unable to sell Harkness House, Rebekah instead left $250,000 to Maria for medical research and gave her the pearl necklace, the earrings, and the sable coat. Instead of the proceeds from the house, Rebekah left $250,000 each to Bobby and Nikita.

There was just one problem this time: getting someone to witness Rebekah's signature. Kreisberg and the others had learned that New York Hospital forbids its nurses to serve as witnesses to wills.

As her attorney set about trying to find a witness, Rebekah lay in bed worrying about her appearance. The chemotherapy had turned her hair scraggly. She called the Kenneth Salon to have some wigs sent over.

"It was complete chaos," recalls Bobby Scevers, "that one

Photograph ©Sotheby Parke Bernet, Inc.

last outrageous bit of flair Rebekah had before she died."

Kreisberg was still looking for a witness when the employee from Kenneth arrived on the scene. "You can be the witness," Kreisberg told the surprised visitor.

Rebekah, meanwhile, put on a blond wig.

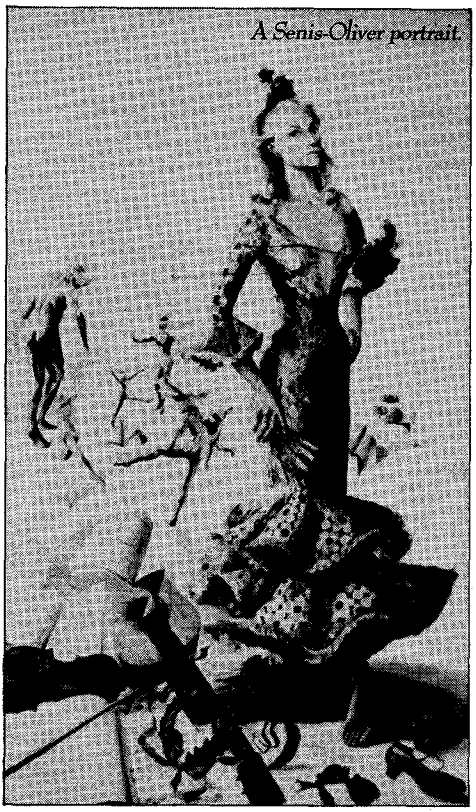
"You look just like Marilyn Monroe," Bobby said.

Rebekah preened. "And what's wrong with that?" she said.

"It was so wonderful," remembers Bobby, "everybody running around signing wills and trying on different wigs." Even Dr. New tried on a wig. Finally, one of Dr. New's associates came down to witness the signing of the last codicil to the will of Rebekah Harkness.

VI. RECONCILIATION

REBEKAH STILL HAD NOT PHONED HER CHILdren. That week, Dr. New called Edith and Terry and told them their mother was dying and they should come to New York quickly.


A Senis-Oliver portrait.

She didn't seem to know when her extravagance went beyond the bounds of good taste into vulgarity.

Living on her eighteen-acre estate in Potomac, Maryland, Edith Harkness had not been fully aware of the severity of Rebekah's illness. A close friend urged her to go to her mother's side, but she was reluctant. One excuse she gave was her weight. Edith, five feet nine inches tall, had had bouts with both anorexia and obesity. A year or so earlier her weight had soared to nearly 200 pounds. Now, on a severe diet, she had gotten down to 125 or 130 pounds, but thought she was still far too heavy. She told a friend that she was embarrassed to see her mother before she lost more weight.

But by late May Edith had arrived. For the next two weeks she was probably the most constant visitor in Rebekah's room, leaving the hospital only to shower and change clothes. At night she often slept on a mattress on the floor next to her mother's bed.

During that period, a reconciliation of sorts took place between the two women who were so different that, as one friend put it, "in a million years you never would have guessed they were related." Rebekah, the *grande dame* even as she lay dying, insisted on being surrounded by her entourage. Edith, casually dressed, completely unself-conscious in her beauty, was the last person in the world to demand attention. She apologized for having called Rebekah a lousy mother for so many years. For the first time, Rebekah openly expressed affection for her youngest daughter. As she dozed off under the balm of her medication, she murmured again and again, "My beautiful darling daughter."

Terry arrived later that week. Her first trauma was having to deal with a phone conversation between Rebekah and Allen. It was almost a parody of the wars among various elements of the entourage that Rebekah had endured while the Harkness Ballet was still alive. Rebekah herself was hesitant. After all, she had not spoken to her son in years. Dr. New insisted that the call take place. Kreisberg argued against it. Finally, the call to the prison in Florida was arranged. Because of her condition, Rebekah had difficulty speaking.

"Allen, I'm sorry," she said. Her tone was even and unemotional as she explained that she felt bad for having sent him off to boarding school and neglected him as a child. "I want to apologize for making you the black sheep in the family," Rebekah told her son.

"It doesn't matter," he said. "Things happen for the best. Maybe it's better this way, maybe I'm better off. My name's not in the paper like yours, and I never had to put up with all the things you did."

Bobby Scevers, meanwhile, also maintained a bedside vigil at the hospital, sprawling on an "egg crate," as attendants call the rubber mattresses that are used to prevent bedsores. Nikita Talin spent a great deal of time there, too, on his own mattress. In addition, Rebekah had brought her housekeepers up from the estate in Nassau, and imported several other companions. The doctors and nurses tripped over people as they made their way through the tiny hospital room. The spectacle of the entourage irritated both Edith and Terry. But Bobby insists "she had a horror of being alone. As long as she was awake you couldn't leave her. I was criticized, but it was what Rebekah wanted."

REBEKAH'S CONDITION continued to deteriorate, but she persisted in struggling against the disease. On at least four occasions, Bobby says, a doctor assembled friends and family to say that he was administering such strong doses of narcotics that if they had anything to tell Rebekah they should say it.

"She had such a high tolerance to narcotics that this would happen four or five times," he says, "but each time she would wake up again."

After one such warning from the doctor, Bobby found himself alone in Rebekah's room. "I sat there and I realized there were no secrets between Rebekah and me. She knew what my actual preference was. She knew I was homosexual. She didn't care. She never cared, because she just didn't consider that anything. I think very often women are delighted, because they think... well, it's an ego trip for them. I don't understand my relationship with Rebekah, because I am in no way attracted to women. It's just something that happened. It always seemed to work, and she was very satisfied. The last years, though... there was nothing personal at all.... I didn't want to. She told me, 'That's all right, I can love you just as much without that.'

"But then I felt, here she is, she's dying. Maybe I better tell her I love her."

Rebekah was half-asleep.

"I love you, Rebekah," Bobby said.

She sat up in bed.

"You do? I always thought you hated being with me, because I was so old and horrible."

"That's not true. It's always been an honor to be with you."

At that moment, Edith walked in and saw the two crying.

"Edith, I'm sorry you have to see this," Rebekah said. "But Bobby is the only person I've felt comfortable with since your father died. I can't explain it and I don't understand it, but . . . " Silently, Edith handed Bobby a napkin to blow his nose and tiptoed out of the room.

That week a doctor told Bobby the first piece of good news in days. The tumor had shrunk a tiny bit, and it was possible to make a last-ditch effort to save Rebekah's life with massive doses of chemotherapy. According to Bobby, the doctors reduced her narcotics intake enough to allow her to talk again, and explained that the attempt to save her life would be an elaborate and painful process. Dr. New argued for her to take more chemotherapy.

But Rebekah was agitated and uncomfortable and rejected the idea.

"I really just want to go to sleep," she said. "Can't they just give me something to make me go to sleep?"

A day or so later the doctor asked her again.

"What good is it if I do live? How many years do I have at my age?" Rebekah said. "You can't guarantee me any kind of life, and I don't want to live in a wheelchair. It's like living inside your disease all your life. Just let me go to sleep. Just let me go to sleep."

At the end of May, Rebekah was released from the hospital and was taken back to her apartment at the Carlyle Hotel. Medical care was always at hand, but chemotherapy was discontinued. All hope of saving her life was gone. All that could be done for her was to ease the pain through morphine injections every two hours. Even that was not enough. Rebekah was in enormous physical pain. Her digestive system was totally blocked by the tumors that had spread through her intestines. She couldn't take food through her mouth. She was emaciated beyond recognition and was starving to death.

"She was so vain," says Bobby, "so vain all her life. And she was a beautiful woman, and to see her reduced to that. . . . I don't think anyone deserves that."

Edith stayed with her mother virtually 24 hours a day at the Carlyle. As if the permanent loss of her mother's love—so briefly regained—were not enough, Edith was deeply disturbed by the episodes in which the codicils had been drawn up. She told a friend that if her mother weren't still alive she would be raising hell. She said she despised Dr. New. And she privately referred to the entourage as "the vultures." Although she had trusted Bobby earlier, now she included him in that category.

On Thursday, June 17, Terry and Edith kept watch at the Carlyle as a nurse looked over Rebekah. The apartment was dark. Despite the penthouse view, little light penetrated the rooms. Bobby and Nikita were in the kitchen cooking dinner. To Edith's dismay, they had invited two friends over to eat. Edith was seething, Terry recalls. While her mother lay dying, they were entertaining their visitors.

"I tried to comfort her," says Terry. "I told her that maybe Bobby and Nikita were weird, but Mom seemed to enjoy their companionship and it was too late to question her relationships."

But Edith was very shaken. She went to the kitchen and exploded at the guests. One ran to the door and left hurriedly. The other soon followed. After the two guests left, Bobby went to his room and Nikita went to his. Later, the nurse called the doctor. At 7:32 P.M., Rebekah Harkness was dead.

VII. EDITH'S AGONY

THREE DAYS AFTER HER DEATH, THE FUNERAL was held at St. James Church, at 71st and Madison. Terry and Edith took charge. Bobby was irate over the way they handled the arrangements.

"Rebekah got everything she didn't want," he says. "She didn't want a religious ceremony or to be in a coffin, but there she was in a coffin with a cross over her in an Episcopal church. She loathed organized religion. It's as if it were Terry and Edith's duty to society. And the piece of music she loathed most in the world was Pachelbel's 'Canon,' and, wouldn't you know, that's what they played."

Three days later, a memorial service was held for Rebekah at Harkness House. Choreographer Donald Saddler and dancers Helgi Tomasson and Carmen de Lavallade spoke. After the service, Terry went over to the Frank E. Campbell Funeral Chapel. Her mother had been cremated, and Terry was handed a brown paper bag with several pounds of ashes. She carried it over to Harkness House. In the meantime, Dali's

Practicing in Monte Carlo in 1968.

‘Her real accomplishment was in revolutionizing how dancers are trained," says David Howard. Many Harkness alumni went on to remarkable careers.

Photograph by Michael Avedon.

Chalice of Life, the $250,000 jeweled art piece that Rebekah had bought nearly twenty years earlier, had been taken out of its case and cleaned. Terry gave the paper bag to Bobby, who opened it and poured the ashes into the chalice. But the eighteen-inch chalice wasn't big enough to hold all of Rebekah. Bobby asked for her extra ashes as a keepsake. Finally, the urn was replaced in its cabinet. When Terry passed by a few hours later, the top had somehow been displaced.

"Oh my god," she heard someone say. "She's escaped."

The day after Rebekah died, Barry Kreisberg discussed the contents of her will with Terry and Edith at the Carlyle. He suggested they sign some papers, including a waiver and consent that would allow the will to be probated. But both had enough qualms to cause them to refuse. Kreisberg became furious, according to Terry. Still, the two refused.

> As she lay dying, Rebekah and her children seemed to reach an understanding. Edith later talked about taking over her mother's work and getting Harkness House back in shape.

Two days later, Kreisberg persisted at a reception for friends of Rebekah's held at the Carlyle. At one point, Terry says, Kreisberg said he felt faint and went to lie down on Rebekah's bed. Edith brought him some tea and sandwiches. By the time Kreisberg left that day, Edith had signed the waiver and consent. Terry thinks Edith did not know what she was signing.

The following day, Terry and Edith talked about what to do with the will. According to Terry, Edith still objected to the various codicils, despite having signed the waiver and consent. "I told her not to worry," says Terry, "that we could still fight this thing together."

To discuss a course of action, the two lunched on Madison Avenue with Edith's lawyer, Milton P. Kayle. Kayle, a New York attorney, had been Rebekah's lawyer some years back. Terry says he was very critical of the will, "but he thought things could be worked out without going to court."

Afterward, Terry told Edith she thought Kayle seemed like a nice man.

"I'm not so sure," Edith said.

"I thought you liked him."

She told Terry that her feelings had changed.

Two days later, Edith again raised the subject of Kayle. After the memorial service at Harkness House, he had presented her with some papers to sign. She'd signed, but now that she had read them she was worried.

She later told Terry that she feared that she'd given Kayle "power of attorney for life." In fact, there is no such thing.

Terry soon returned to her home in California. But before going, she privately spoke with Kayle about Edith. "If she seems sick or has any problems, please let me know." She says Kayle assured her that he would.

Meanwhile, Eivind Harum, a professional dancer who had been a friend of Edith's for years, suggested that Edith join him and some friends on a sailing cruise in Bimini. "She was depressed over her mother's death," he recalls. "The whole idea of the cruise was to help her relax. All the legalities were a great strain on her."

Cruising on the 41-foot Morgan, Edith continued the severe diet that had helped get her weight down so dramatically. At restaurants in Bimini, she ordered only salads, and then wouldn't finish them. For the last three days of the trip, she ate nothing. Instead, she took vitamin pills and chlorophyll, calcium, and potassium supplements.

Depressed though she was when the trip began, Edith's state of mind was actually encouraging to those who knew her well. "In some ways, she was better than she'd ever been," says Harum. "For the first time, she said how much she loved her mother, that they had had something of a reconciliation. Edith was determined to take over her mother's work and get Harkness House back in shape." Onboard, Edith met with one of Harum's friends, a choreographer and former dancer named James Edwin Frazier, who works under the professional name of Eddie James. The two had been introduced briefly nearly twenty years earlier when Frazier was a trainee at Harkness House. This time, they became close. For the next two months, they were together day and night.

After the cruise, Edith returned to New York with Frazier. They stayed at the Regency Hotel while Edith was meeting with officers at Harkness House. Then they returned to Edith's estate in Maryland. She bought an entire new wardrobe. She had the pool area at her estate refurbished.

MEANWHILE, EDITH REMAINED CONCERNED about her lawyer. Kayle insists the notion that Edith wanted to fire him is "absurd." But Edith told at least three people that she intended to do so if only she could have the power of attorney revoked.

In fact, Edith could easily have hired another lawyer and revoked the power of attorney. "Edith was one of the smartest people I ever met," says a former boyfriend, Army Colonel Kenneth Grundberg, "but she would sign almost anything people put in front of her. But she wanted to fire him. She didn't trust Kayle at all."

Over and over she talked to Terry and Frazier about her concerns with the lawyer. "She didn't know what she was doing [when she signed the papers], because she had come back from her mother's memorial service and was so upset," says Frazier. "But one of those papers just happened to be a power of attorney.... She told me, yes, she had [wanted to fire Kayle], but it just all slid along.... I had that conversation with her on many occasions."

Her feelings about Kayle grew panicky. She had spent five years in Payne Whitney as a mental patient, and several more at Sheppard and Enoch Pratt Hospital, in Baltimore. Kayle, who was on retainer as her trustee and attorney, was technically her employee. Yet she feared he had the power to have her committed. With her safely locked away, she feared, he could simply continue to collect his retainer.

"She had been admitted twice for psychotherapy," says Frazier. "The third time, she thought she would be in there forever, and only because she signed power of attorney over to Kayle."

Frazier was concerned about Edith's anorexia. In the six weeks after her mother's death she'd lost considerable weight. Frazier, however, prides himself on his cooking, and for at least part of that period made sure that Edith began eating again.

On Thursday, August 19, Kenneth Grundberg came to Washington and visited her. Though he had moved to Texas and their relationship had ended, they remained close friends. "She had some type of bronchial condition," he recalls, "but she was not in bad shape. She was thin, but she always kept her weight down, and as for her state of mind, she was perfectly coherent, perfectly normal."

About that time, Edith called Terry in California. She told

Sanka for summer.

DECAFFEINATED [illegible] BRAND

Bob [illegible]—Skywriter

Sanka® On Ice. The perfect summer cooler. It's cool, delicious and 97% caffein free.

Just put one rounded teaspoon of Sanka® Instant or Freeze-Dried Coffee in a tall glass. Gradually stir in a cup of cold water. Add ice. If you like, serve with cream and sugar.

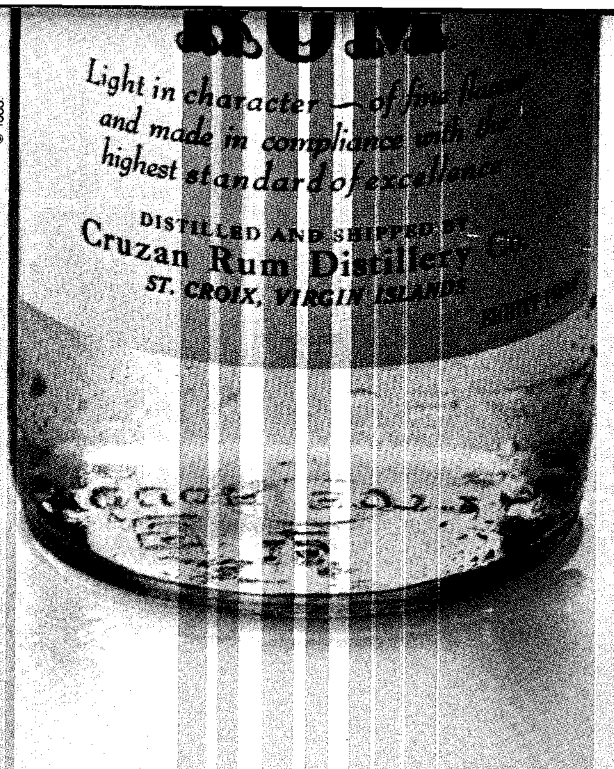
Sanka
97% Caffein Free Coffee
100% Real Coffee

For People Who Love Coffee, But Not Caffein.

GF
GENERAL FOODS

© GENERAL FOODS CORPORATION 1983
Sanka® BRAND DECAFFEINATED COFFEE IS A
REGISTERED TRADEMARK OF GENERAL FOODS CORPORATION.

© 1983.


RUM
Light in character — of fine flavor and made in compliance with the highest standard of excellence
DISTILLED AND SHIPPED BY
Cruzan Rum Distillery Co.
ST. CROIX, VIRGIN ISLANDS

Not many people have seen a bottle of Cruzan Rum.
Most of it disappears in the Virgin Islands.®

Doing a flamenco dance at Sneden's Landing.

her that her friend Eivind Harum would be performing in a production of *A Chorus Line* in Las Vegas and that she and Jimmy were planning to go there to see it. She said she wanted to visit Terry on the same trip. The two sisters had not been particularly close, but Terry was pleased to hear from Edith and fixed up her guest room in preparation for the visit.

Edith also called a close friend in New York. The friend was aware of Edith's depression over her mother's death and over the end of her relationship with Grundberg. But Edith seemed surprisingly upbeat and full of warmth. She had lost more weight and was down to a size 4, weighing about 112 pounds. To celebrate, she had had three formal gowns made, one in a pale-blue velvet—Harkness Blue again—with a jeweled inset. She hoped to wear the gowns on her trip west.

Edith talked about her relationships with men in some depth. Then her friend brought up the subject of suicide, noting that suicidal people give off subtle pleas for help. Edith agreed readily and expressed interest in working on a suicide hot line. The friend was convinced that suicide was not on her mind. Edith also discussed her psychoanalysis. She was currently seeing a psychiatrist in Baltimore named John Henderson, who had been analyzing her for five years. Altogether, she had been in analysis for eighteen years.

"Eighteen years!" her friend said. "Edith, you only needed two."

"I know," she replied. "But which two?"

"She had a horror of being alone," says Bobby Scevers, who was with her at the end. "As long as she was awake, you couldn't leave her."

By Friday, August 20, Edith's respiratory condition had worsened. At around noon, she called her mother's apartment at the Carlyle, hoping to speak to the servants who had cared for her mother's estate in Nassau. They weren't in, and Bobby Scevers answered the phone.

"She was very sick and extremely depressed, and she invited me to come to Washington to see her," he recalls. Bobby told jokes, and Edith laughed easily, but her laughter dissolved into a deep, hacking cough. Bobby suggested she go to a hospital, but she said her doctor was out of town.

Despite her stated dislike of Bobby, Edith was warm to him. "She said she was very concerned about me since her mother died, and asked if I needed someone to talk to," Bobby says. "She was very good to me. It was a good conversation . . . but there would be periods when she would just fade away."

ON SATURDAY, AUGUST 21, JIMMY FRAZIER left Potomac to visit his theatrical agent in New York. That morning, he says, Edith seemed in fine spirits. Her respiratory condition did not appear to be a problem. Frazier says Floyd Boring, the caretaker who lived on Edith's estate, drove him to the airport to catch an early-afternoon shuttle. Before Frazier left, Edith kissed him good-bye.

"Honey," she said, "hurry back."

Boring later told several of Edith's friends that Edith drank heavily that day. At one point, she asked about guns, although, as he explained to one of the friends, "it seemed more for her protection and for something in the future."

Sometime that day as Edith's maid cleaned up the house, she apparently found some empty liquor bottles. The maid called Kayle.

At about 6 P.M., Edith phoned her close friend and neighbor Jean Hope, who is the sister of Kenneth Grundberg. Edith loved animals and had become close with Jean, who breeds and shows dogs. Together, they discussed going to a dog show in Annapolis, Maryland, the following day.

Jean offered to come over and make dinner, but Edith begged off. She sounded strange, and talked as if someone was in the room with her. Perhaps, Jean thought, she was drinking again or taking drugs. Previously, Edith had confided in Jean about her bouts with alcoholism. "We're masters of disguise," she had said. "When I was drinking I could have fooled anyone."

By the time the conversation was over, however, Edith sounded much more coherent. "In fact, she definitely agreed to go with me to the dog show the next day," says Jean.

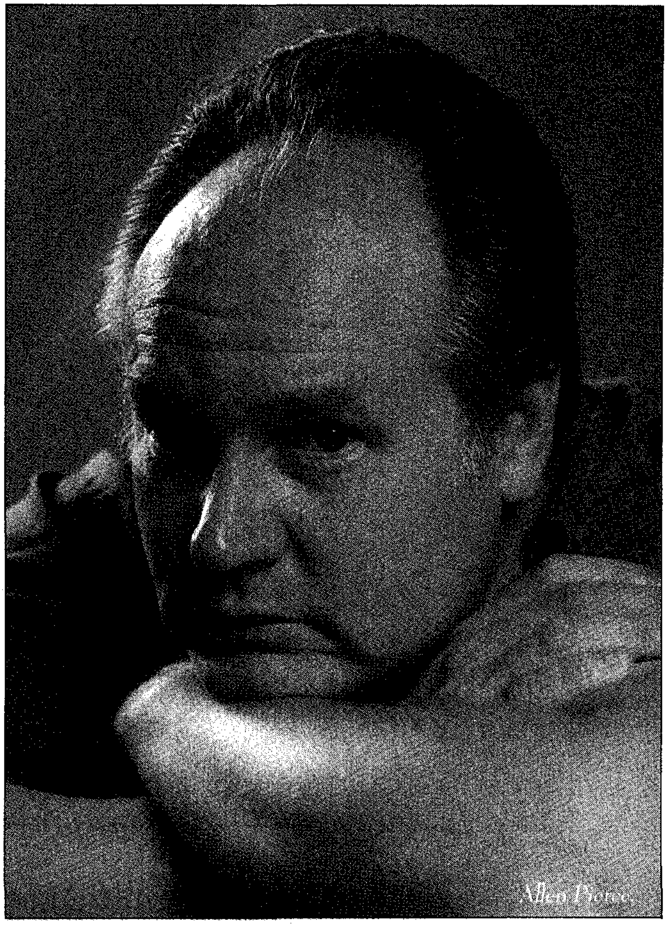
After the phone call, Edith set her alarm so that she would get up early to go to the dog show.

Photograph courtesy of Terry McBride.

What went on later that night is still somewhat unclear. At least three people arrived at Edith's house: her caretaker, Floyd Boring; her psychiatrist, John Henderson; and a psychologist, Dennis Harrison. All three declined to discuss the events of that evening with *New York.* But according to police reports, Jimmy Frazier's account, and statements Boring made separately several days later to Terry McBride, Jimmy Frazier, and another good friend of Edith's, what happened was this:

Milton Kayle, alerted by the maid, became alarmed over Edith's drinking. He tracked Dr. Henderson down out of town and arranged for him to fly to Potomac that night.

Meanwhile, the lawyer ordered Boring to stay with her until others arrived. Edith, however, exploded at Boring, and told him to leave her alone.



"Maybe it's better this way," Allen told his mother from prison. "Maybe I'm better off."

But at about 10 P.M., Boring, under Kayle's instructions, returned to the house. The lights were on, but Edith's car was no longer in the driveway. She had driven her car into the woods, in an apparent attempt to make it appear that she had run away. Boring quietly entered the house and found Edith on her bed watching television. He left without attracting her notice and went outside to wait for the doctors.

At about 11 P.M., Edith called Jimmy Frazier in New York. "Please get back here as soon as you can," she said.

Frazier says she did not explain why. "It wasn't like Edith to explain things like that," Frazier says. "That was one of her problems. She kept everything inside." Frazier was at first unconvinced of the seriousness of the problem. But Edith called him three times, and he set out for Maryland by car.

At about 1 A.M., Henderson and Harrison arrived. Boring let them into Edith's house. She was asleep. They woke her and told her that they intended to take her to Sheppard Pratt. Although the police report says she consented to go, Terry claims that Boring later said he heard her plead with the doctors that she had already spent too much of her life in mental hospitals. They also told Edith, according to Terry's account from Boring, that if she didn't agree they would call the police and take her by force. As they talked, Edith went back and forth to her bedroom. As time wore on, she appeared to be increasingly drunk or drugged.

Finally, Edith agreed to go. She told the doctors that she wanted to shower, change clothes, and pack. She excused herself, went into her room, and closed the door.

Henderson proceeded to call Sheppard Pratt to let it know they were coming.

Edith went into the bathroom and turned on the shower. On a piece of paper she wrote a note to Jimmy Frazier saying, "It would take too long to explain." In her room was a bottle of vodka from which she had been drinking. Edith had finished off the entire fifth.

About 30 minutes passed. Finally one of the men knocked on the door to Edith's room. There was no answer. The door was locked. Thinking Edith might have left through the window, Boring went outside to check. He looked in through the window and saw Edith lying motionless on her bed, apparently unconscious. A cigarette was burning in her hand. He called the others, and together they broke down the door. The doctors tried to revive Edith. Boring, meanwhile, called an ambulance. At about 3 A.M., members of Medic 1 and Ambulance No. 309 arrived and tried to revive her. At 4:37 A.M., Edith Hale Harkness was pronounced dead on arrival at Suburban Hospital.

According to the autopsy report, Edith's blood-alcohol level was .26 percent, an extremely high level of intoxication for an ordinary person, even higher for someone suffering from anorexia.

The autopsy also revealed that shortly before her death Edith had taken a number of drugs. She apparently had access to them from two principal sources. Dr. Henderson, as her psychiatrist, on occasion phoned in prescriptions for her to the local pharmacy, according to Frazier and Grundberg. And Edith had brought a vast collection of her mother's drugs down from New York. Among the drugs in Edith's bloodstream was Valium, which was found at a concentration roughly equal to the normal therapeutic level. An antidepressant called amitriptyline hydrochloride was also present. Edith had taken roughly four to eight times the normal therapeutic dosage of the drug, a dangerous amount.

Finally, Edith had swallowed an enormous amount of barbiturates, most likely Nembutal. It is possible that Edith got the Nembutal from Rebekah's medicine cabinet. She had taken 15 to 30 times the normal dosage, a potentially lethal amount. She apparently took the barbiturates last.

The death was ruled a suicide. "There are a lot of unanswered questions," said Dr. Francis Mayle, the deputy medical examiner in Baltimore. He said he had tried to get answers from Dr. Henderson but had met a "stone wall."

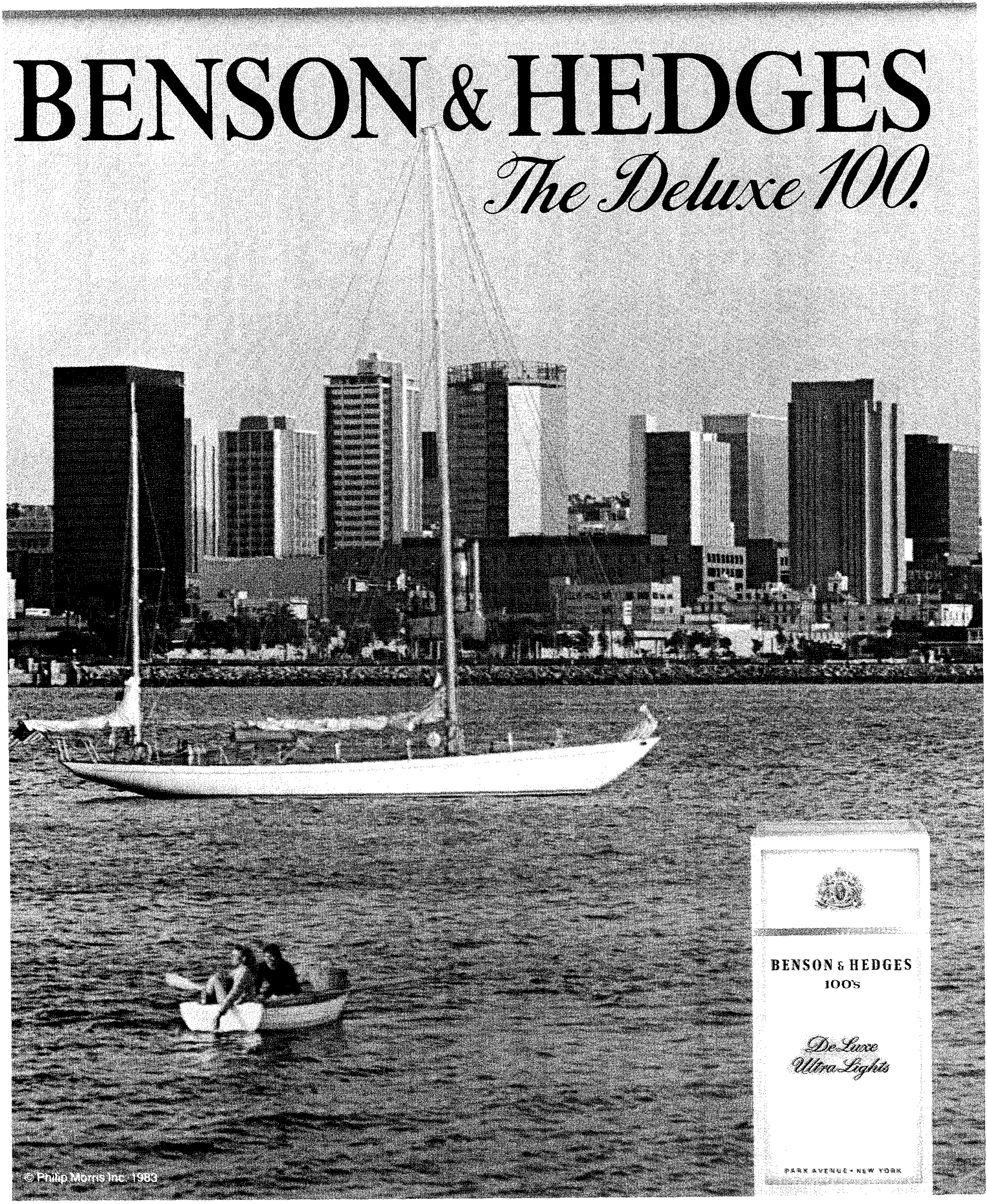
EDITH'S EIGHTEEN-ACRE ESTATE IN POTOMAC has not yet been sold, though it has been advertised in magazines and is expected to go for around $2 million.

Meanwhile, a number of key figures declined to discuss the death of Edith. Milton Kayle said it would be inappropriate for him to comment. "If you want to

Photograph by E.M. Sweeney Jr.

BENSON & HEDGES

The Deluxe 100.


BENSON & HEDGES
100's
De Luxe
Ultra Lights
PARK AVENUE • NEW YORK
© Philip Morris Inc. 1983

6 mg "tar," 0.6 mg nicotine av. per cigarette, by FTC method.

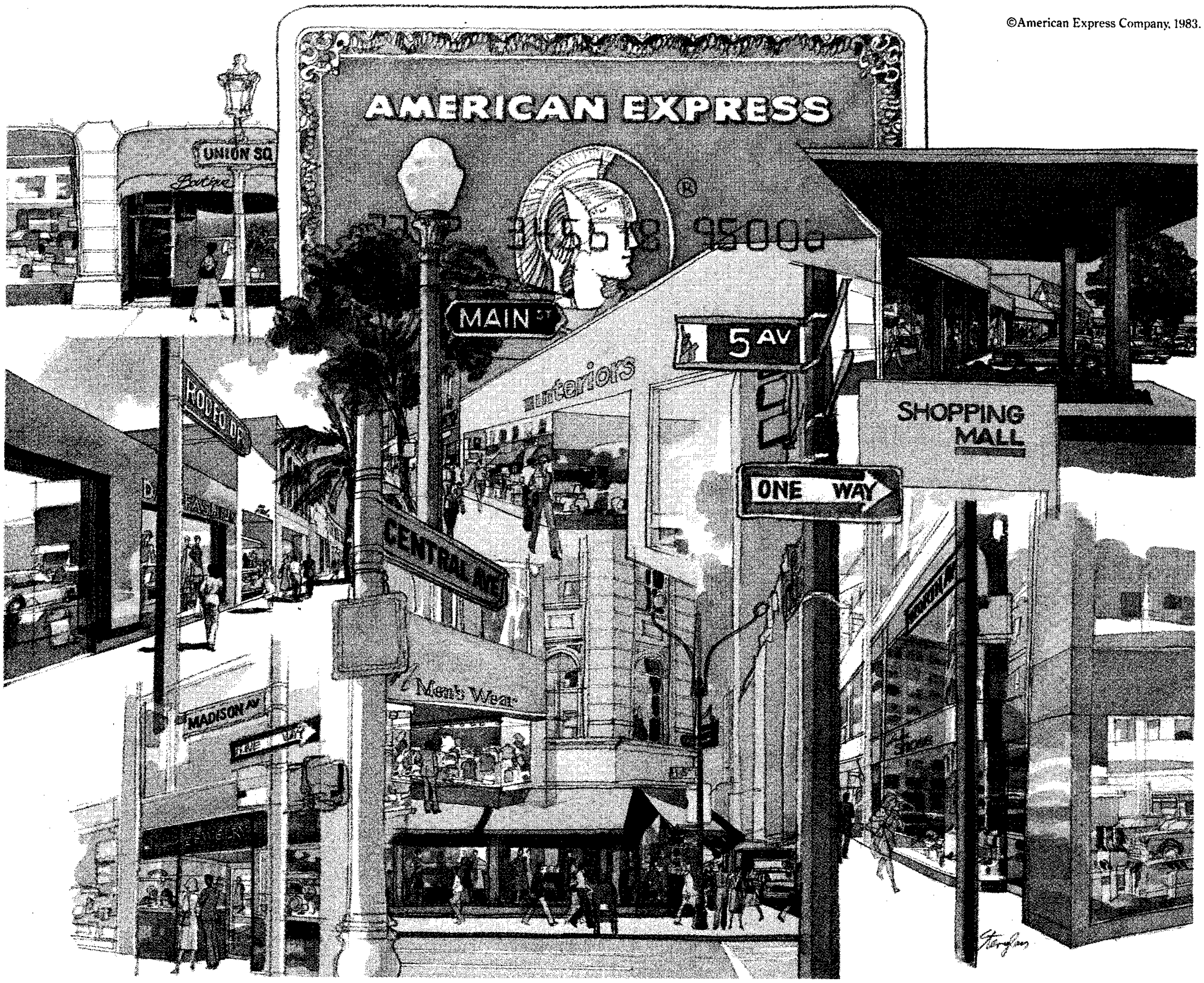
Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

Deluxe Ultra Lights

Only 6 mg, yet rich enough to be called deluxe.
Regular and Menthol.

ELECTRONIC REPRODUCTION PROHIBITED

©American Express Company, 1983.



WHEN YOU SHOP THESE STREETS, THEY KNOW WHAT YOU EXPECT.

If you're an American Express® Cardmember, the stores on these streets know you. They know you're looking for the interesting and the beautiful. They know how you respond to quality and style. They know what you expect.

Barami, 55th & Lexington, 759-1190. European & American designer clothing for the elegant woman.

Barneys, New York, 7th Ave. @ 17th St., 929-9000. Finest collection of designer fashions for men & women.

Botticelli, 666 5th Ave., 582-2984. Shoes, luggage & fine leathergoods, Italian handcrafted.

Caswell-Massey, 518 Lexington Ave., 755-2254. One of the oldest chemists and perfumers in America. Est. 1752.

Church's English Shoes, 428 Madison Ave., 755-4313. Over a century of craftsmanship in every pair.

Ciro, 711 5th Ave., 688-4278. The ultimate costume jewelry experience. 791 Madison, 6 W. 57, The Waldorf, The Plaza, The Hyatt.

Feron's, 55 E. 44th St., 867-6350 & National Tennis Center, Flushing Meadow Park, 592-0675.

French Jean Store, 227 E. 60th St., 486-9888. The finest French imports for men & women. Jenny Hart's jeans.

Frette, 787 Madison Ave., 988-5221. For over a century, the finest in Italian linens.

H. Stern, 645 5th Ave., 688-0300. South America's leading jewelers. The finest in Brazilian gems.

Michael C. Fina, 580 5th Ave., 757-2530. Fine jewelry, watches, silverware, china and crystal.

Reborn Maternity, 82nd & 3rd Ave., 737-8817. Discounters of better maternity clothing.

Sport & Travel, 511 Madison, 758-0881. Exclusive women's fashions. Ready-to-wear & custom-made clothing.

Vigevano, 969 3rd Ave., 755-9090. Italian men's and women's shoes and accessories.

AMERICAN EXPRESS®

Don't leave home without it.®

fault people for doing their best to help someone who was sick, then you can draw any conclusion you wish," he said. Meanwhile, he is still in charge of executing her estate, which is estimated at $10 million.

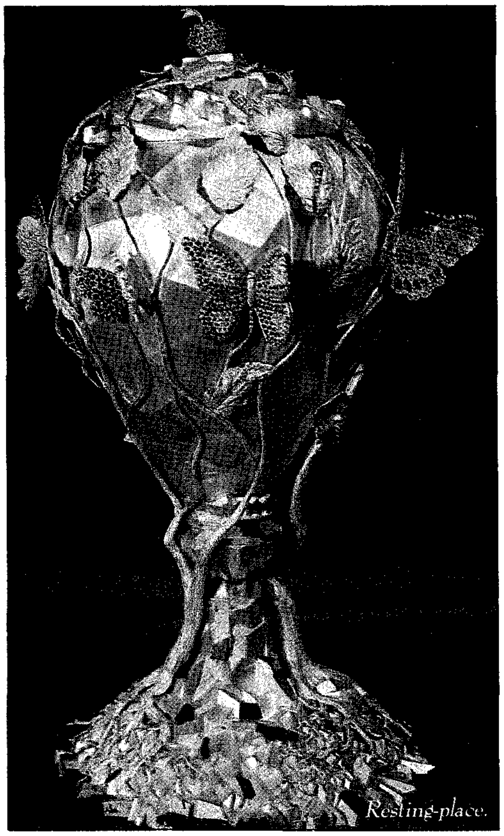
Edith's psychiatrist, Dr. John Henderson, is even more reticent. In a recent telephone interview, he said, "Edith Harkness? I never heard of her. My official comment is that I know nothing about her. Never heard of her. Don't know the person's name. Bye-bye."

John Harrison, who accompanied Henderson that night, also refused to answer questions.

Terry McBride, Jimmy Frazier, and Kenneth Grundberg are all bitter about what happened. All three maintain that there was no reason to have Edith committed. All think that the arrival of the doctors late at night drove Edith to take the pills. "She might be alive today if they hadn't come to take her away," says another friend.

Terry claims that there was a second note from Edith, which has yet to be turned over to the family, in which she wrote that she hoped the pills didn't kill her. Terry speculates that her sister was not trying to commit suicide, but took the pills to force the doctors to take her to a general hospital that night rather than a mental hospital.

Kayle's behavior has also upset Terry. "At my mother's funeral, I specifically told him to contact me if Edith had any problems," Terry says. "Then all this happened and he didn't contact me."


Resting-place.

Her ashes were put in the Chalice of Life, where, as she had wanted, they can pirouette forever.

VIII. CODA

BY NOW, THE HARKNESS empire has dwindled. By a conservative estimate, Rebekah managed to spend or lose tens of millions of dollars over the years. The figure could easily be $60-million. Some people think $15 million is left in the estate.

Rebekah's sprawling compound at Watch Hill has long since been sold, as has her estate in Sneden's Landing and her house in Tucson. The apartment at the Carlyle recently went for $1.5 million. The Palm Beach house, the chalets in Gstaad, and the estate in Nassau remain, but they will be sold as well.

Rebekah's legacy, however, is certain to carry on, at least in the courts. Terry has hired Roy Cohn to contest the will. She says she does not begrudge Bobby Scevers or Nikita Talin anything they got. Her main objections are to the codicils involving Maria New and to the way Barry Kreisberg handled the entire affair.

"With the errors in the will and its various codicils, I think it's clear that my mother was under a lot of medication and was not mentally competent. She would have signed anything you put in front of her," says Terry. She adds that if they win, she and her brother will keep nothing for themselves, but will make sure as much of the money as possible goes to Harkness House.

Barry Kreisberg and various officials at Harkness House have declined comment until the will is finally settled.

Hailed as a "superdoctor" in *Harper's Bazaar* and named one of the hundred best doctors in New York by this magazine, Maria New continues her work as head of pediatrics at New York Hospital.

Bobby Scevers was forced to leave Harkness House shortly after Rebekah's death. His working arrangement there had been predicated on having a free place to live. But with the apartment at the Carlyle gone and the money left to him tied up in court, he could not afford to stay on. "It's the last thing Rebekah would have wanted," he says. Bobby is upset that Terry and Allen are challenging the will and its codicils. "I think that Terry got it in her bonnet that somehow Maria was trying to influence Rebekah to do things against her will, but Rebekah only did things she wanted to do," he says. "It seems so petty and irresponsible. I think Terry has got a vendetta against Maria New involving that child [Angel]." He insists that Rebekah was of sound mind at the time the documents were executed. Last month, he auditioned for the position of ballet master of the Hamburg Ballet, in Germany. Nikita continues as executive director of the Harkness Ballet Foundation. The school is in need of funds, some of which are tied up in the battle over Rebekah's estate.

Allen Pierce, Rebekah's only son, is still in jail, serving time for manslaughter. He says he doesn't know when he will be eligible for parole, nor does he seem to care.

Beulah, the dog Bobby hates so much, seems to have fared best of all. She lives on Rebekah's estate in Nassau.

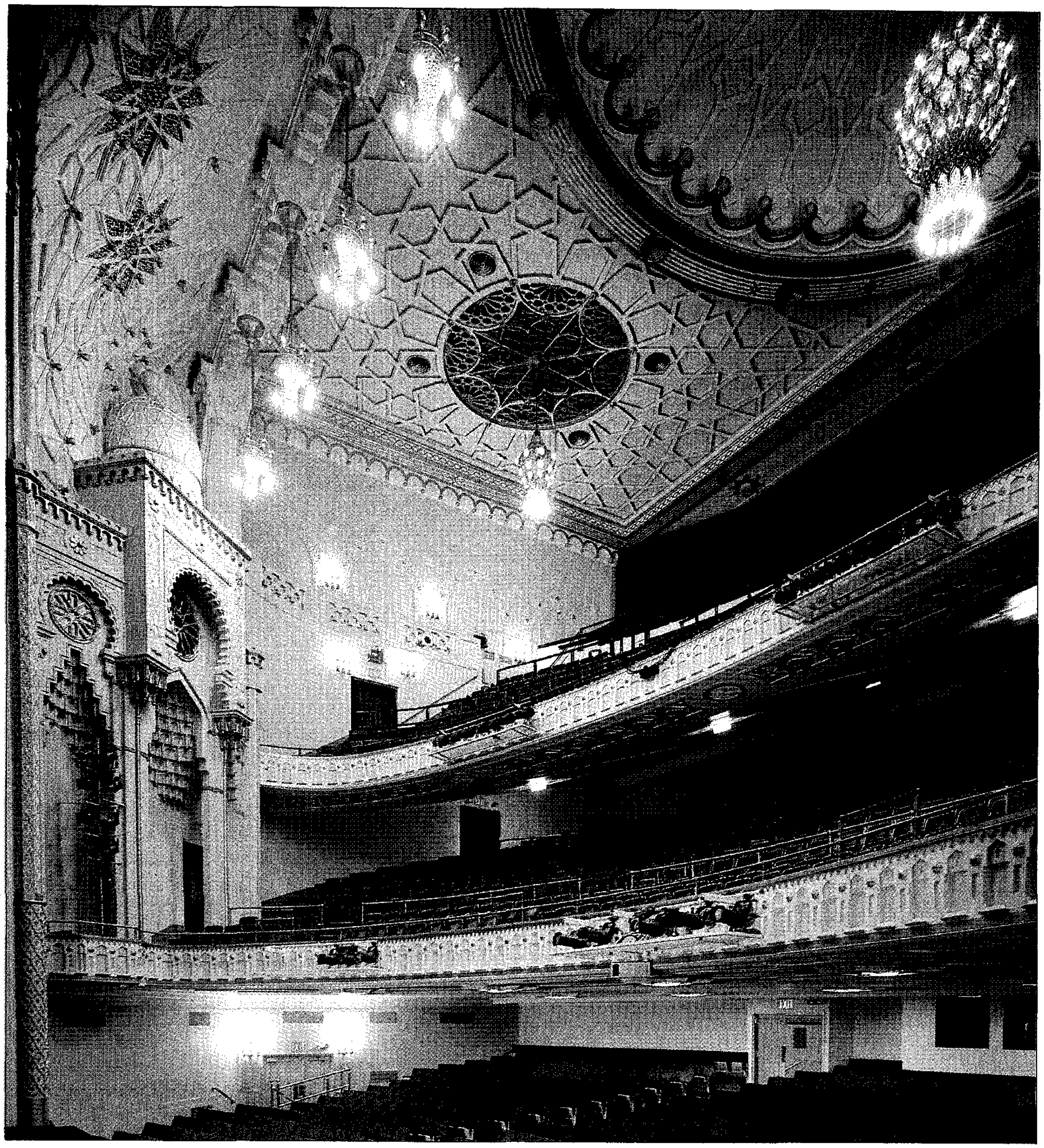
The lone real survivor in the family, of course, is Terry McBride, Rebekah's eldest daughter, who spends her time equally between her houses in Hawaii and Southern California. Her brain-damaged daughter, Angel, died in 1977 at the age of ten. For several years now, Terry has been living with her second husband. Like her mother, she rises early. In the mornings, she works on her music, recording serene tropical lullabies on her own Honeybee label. In addition, she works on her paintings, which also show a strong tropical influence. She calls herself "an island person."

Long ago, Terry realized that whatever affection she got in life would have to come from someone other than her mother. Perhaps that is how she avoided the fate of her brother and sister.

Still, probably more than anyone else, Terry is custodian of the legacy. She is tall like her mother, with the same blond hair and some of the same facial features. At the memorial service for Rebekah at Harkness House, a number of old friends were stunned by the resemblance. David Howard, among others, was convinced that Rebekah had had the last laugh.

"She believed in reincarnation," he recalls. "She was convinced she was an Egyptian princess. And I remember her saying over and over again, 'We've been here before, honey. And you know what, we're gonna be back again.' " ■

Photograph courtesy of Carlos Alemany.



The refurbished City Center boasts a brightly cleaned ceiling and a new floor, sharply angled for improved sight lines.

An expanded and better-lit lobby accommodates theatergoers at the Center, on 55th Street between Sixth and and Seventh Avenues.

City Centerpiece

IF YOU'VE EVER WONDERED WHY THE CITY CENTER THEATER LOOKS like a Moorish temple, the answer is that its original role was very different. Built in 1923 by the members of the Ancient and Accepted Order of the Mystic Shrine, it served as a meeting hall until 1943, when the City Center took it over. But the lushly ornamented interior, which served the Shriners so well, proved to be a nuisance for dancers, musicians, and audiences alike: For one thing, the sight lines were bad—people in the first ten rows of the orchestra couldn't even see the dancers' feet.

Three years ago, the 55th Street Dance Theater Foundation, which operates the hall, decided to embark on a major renovation. Finished last fall, the $900,000 campaign included extensive cleaning and repainting. More important, it also included a new floor (set at a steep angle in order to give audiences a full view of the stage) and the expansion of the notoriously cramped lobby.

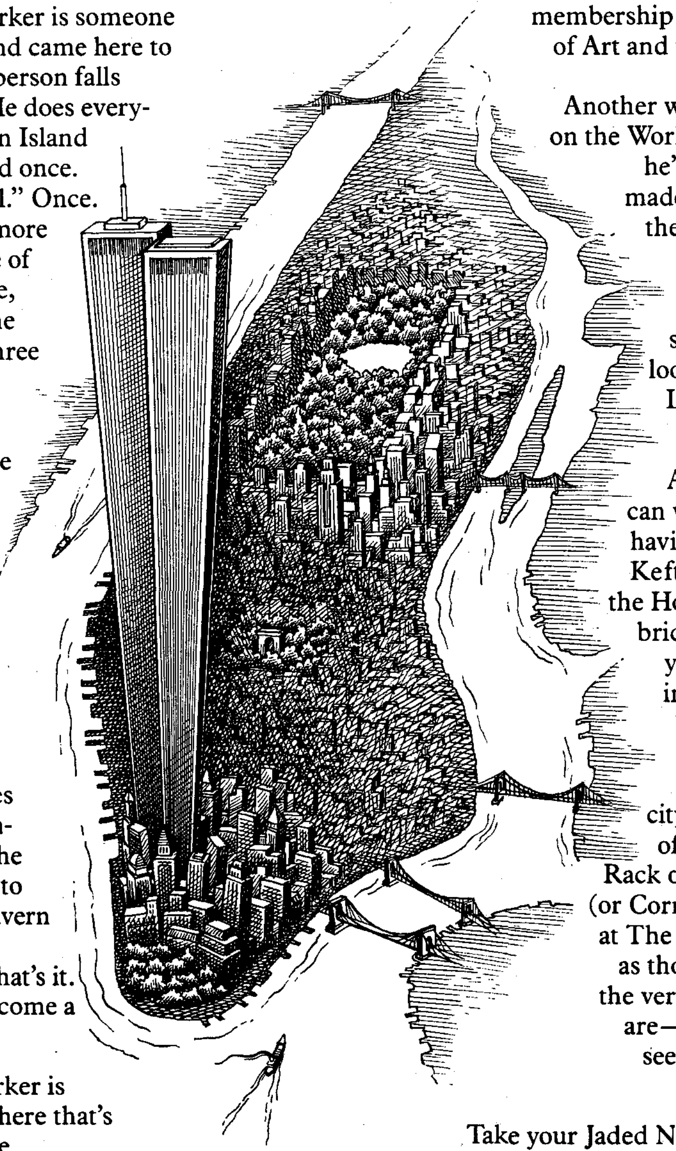
The skill of the renovation—carried out by architect Fred Lebensold and the firm of Rothzeid, Kaiserman & Thomson—has paid off in more than improved sight lines and freer breathing during intermissions. Now the Center is among the seven winners of the City Club's prestigious Bard Award for Excellence in Architecture and Urban Design. Bravo! **—Carter Wiseman**

Photographs by Wolfgang Hoyt/ESTO.

HOW TO MAKE A JADED NEW YORKER BECOME A NATIVE NEW YORKER AGAIN

By definition, a Native New Yorker is someone who grew up somewhere else and came here to go to work. Once arrived, this person falls seriously in love with the city. He does everything. Once. He rides the Staten Island Ferry once. He goes to Roseland once. And he saves up and goes to "21." Once. Then he starts becoming a bit more selective. He settles on a couple of Italian restaurants in the Village, a particular Chinese place on the Upper West Side, and two or three music places. He is now an official Native New Yorker.

Then the change begins. Maybe it's inertia, maybe familiarity, maybe the difficulty of getting around New York. He starts pulling back. He goes only to places in his neighborhood. If he is an Upper East Side New Yorker, he never goes to Macy's. If he's a Downtown New Yorker or a West-of-the-Hudson New Yorker, he never goes to Bloomingdale's. He goes to Balducci's or Zabar's. Whichever is in his territory. One or the other, but never both. He goes to Melon's or Clarke's or Pete's Tavern a couple of times a week. And maybe two other places. And that's it. The Native New Yorker has become a Jaded New Yorker.



By definition, a Jaded New Yorker is someone who rarely goes anywhere that's more than 15 blocks from home.

There are ways of coping with a Jaded New Yorker. One is to give him a season's subscription to a series at Lincoln Center. Or send him a membership at the Metropolitan Museum of Art and take him to a private showing.

Another way is to take him to Windows on the World. At Windows on the World, he'll find most of the things that made him a Native New Yorker in the first place. The same variety, the same sense of discovery.

The atmosphere is New York stylish. The people are nice to look at and interesting to talk to. Like the people you met when you first came to the city.

At Windows on the World you can watch the sun set while you're having Kushi Katsu or Moroccan Kefta or just jazz and cocktails in the Hors d'Oeuvrerie. Or count the bridges over the East River while you're walking past The Cellar in the Sky where they build an international meal around 5 superb wines. Or watch the lights come on over the entire city while you're deciding which of 600 wines to order with your Rack of Young Lamb, James Beard (or Cornish Hen or Supreme of Bass) at The Restaurant. It makes you feel as though you're seeing the city for the very first time. And in a way you are—from 107 stories up. You can see 3 states, 34 ships, 12 bridges, and one very beautiful Statue.

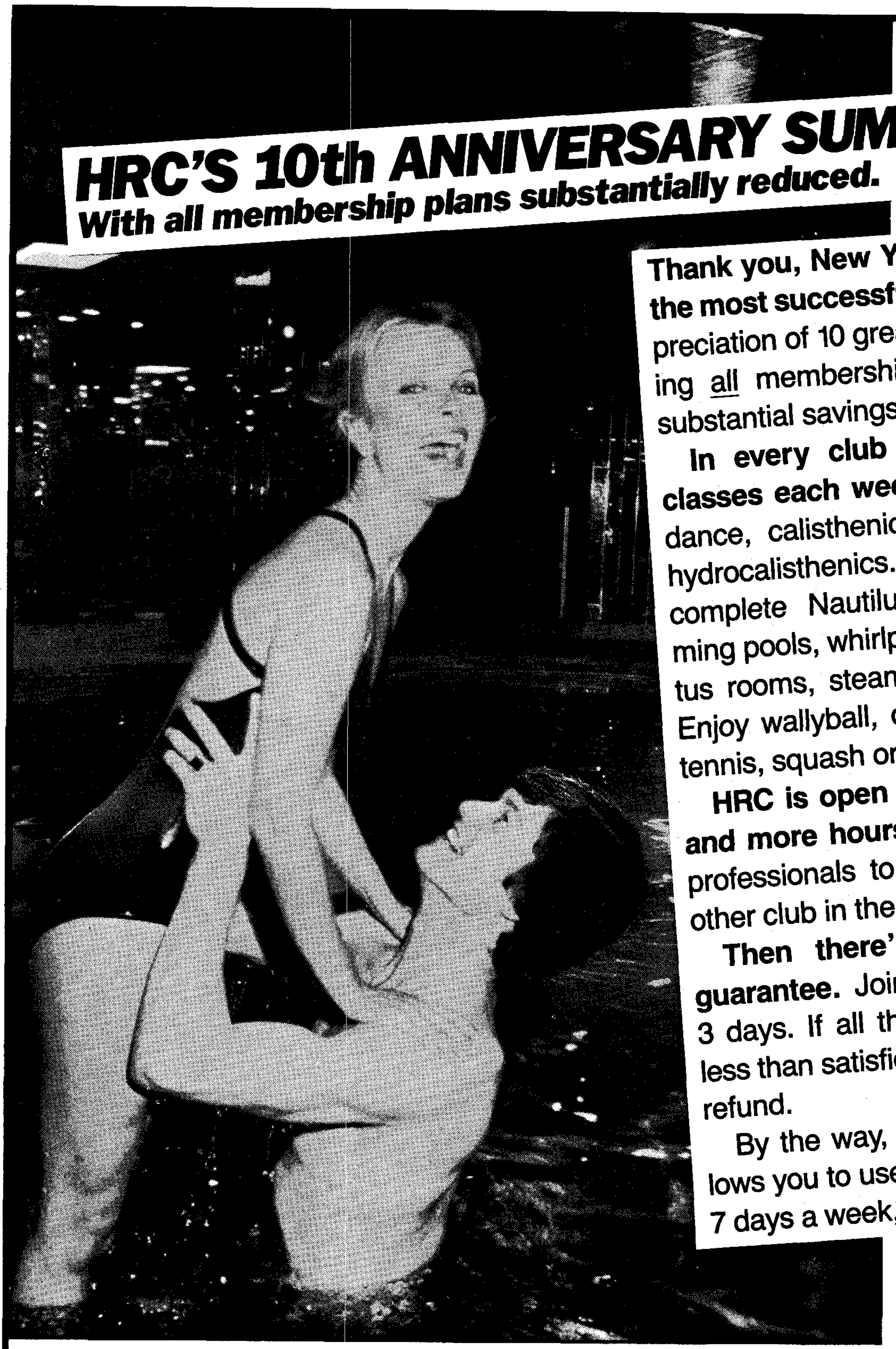
Take your Jaded New Yorker to Windows on the World. It's exciting to watch someone discover the city all over again. And, by definition, it's a lot more exciting to be a Native New Yorker than a Jaded New Yorker. Any time.

WINDOWS ON THE WORLD

The Restaurant, The Hors d'Oeuvrerie, The Cellar In The Sky
1982 Gault Millau Restaurant Guide Award
One World Trade Center Phone (212) 938-1111
Free Parking Inside the Building

HRC'S 10th ANNIVERSARY SUMMER SALE

With all membership plans substantially reduced.



Thank you, New York, for making HRC the most successful club in town! In appreciation of 10 great years we are reducing all membership plans to give you substantial savings.

In every club there are 120 free classes each week in aerobic and tap dance, calisthenics, karate, yoga and hydrocalisthenics. We have the most complete Nautilus equipment, swimming pools, whirlpools, sauna, eucalyptus rooms, steam rooms, sun rooms. Enjoy wallyball, or take free clinics in tennis, squash or racquetball.

HRC is open more days per year and more hours per day, with more professionals to serve you than any other club in the city.

Then there's our money-back guarantee. Join HRC and try it for 3 days. If all that action leaves you less than satisfied we'll give you a full refund.

By the way, your membership allows you to use all 5 of our locations 7 days a week, 360 days a year.

SHAPING UP NEW YORK FOR 10 YEARS

NEW YORK HEALTH & RACQUET CLUB

UPTOWN
1433 York Avenue
(Corner of 76th Street)
737-6666

MIDTOWN
110 W. 56th Street
(at 6th Avenue)
541-7200

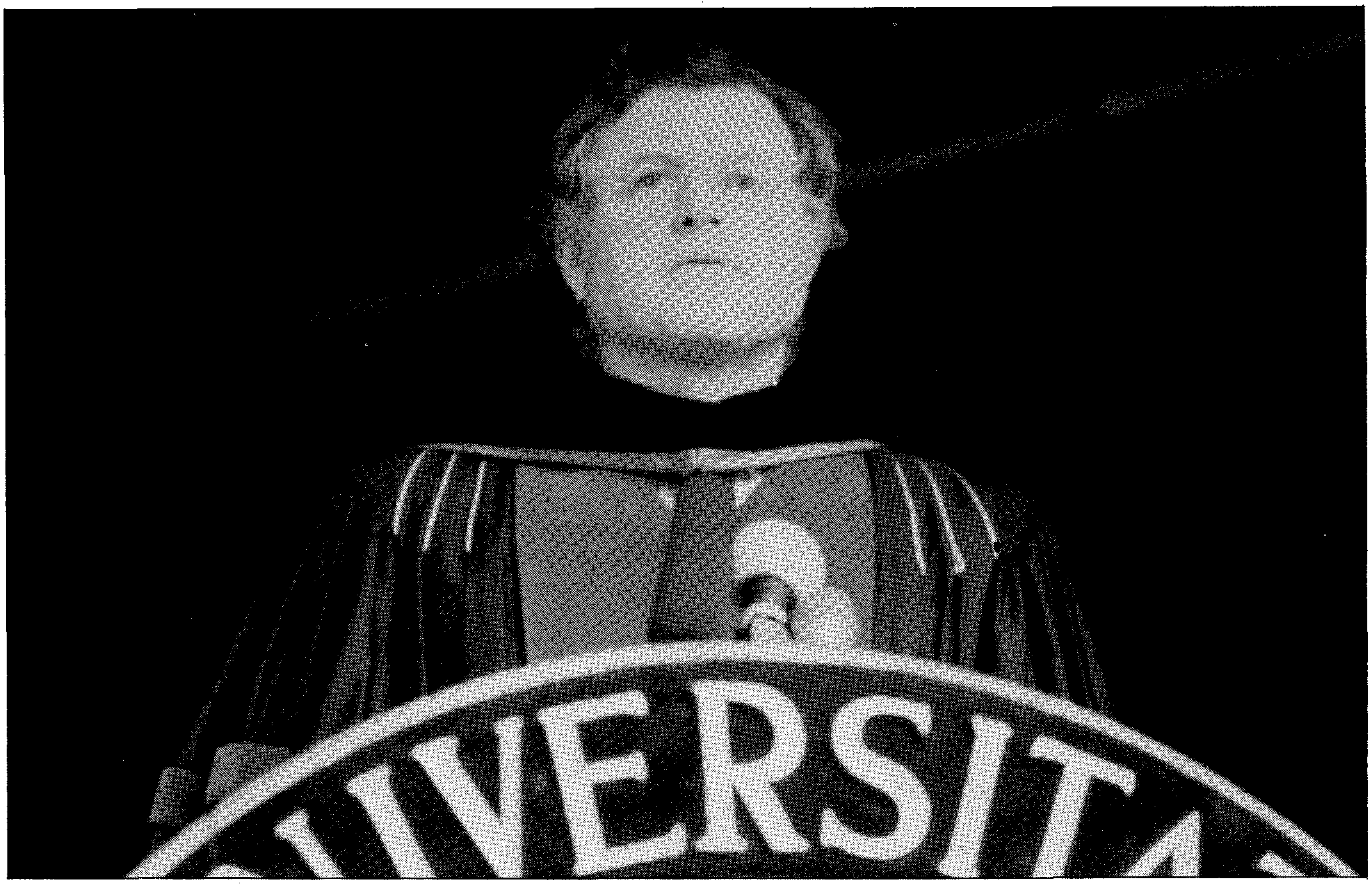
MIDTOWN
20 E. 50th Street
(Next to Saks Fifth Avenue)
593-1500

MIDTOWN
132 E. 45th Street
(Next to Grand Central)
986-3100

DOWNTOWN
24 E. 13th Street
(East of 5th Avenue)
924-4600

HOURS
Midtown Clubs Open 7:00am-10:00pm Weekdays/Other Clubs Open 10:00am-10:00pm Weekdays/All Clubs Open 10:00am-6:00pm Weekends

ASK HOW YOU CAN GET YOUR SECOND YEAR FREE.



Speaking out: *At the graduation of his daughter, Kara, from Tufts last month.*

Kennedy on the Sidelines

By Lally Weymouth

A Talk With the Old Teddy and the New

"DEVASTATING," MUTTERED Senator Edward M. Kennedy. He was in his office looking over figures showing the Reagan administration's cutbacks in education programs. A briefing book stuffed with facts lay open in front of him. An aide, Noe Medina, sat at his side. At a hearing the next day, Kennedy would get a chance to question Secretary of Education Terrel H. Bell, and the senator was making sure he'd be prepared.

The walls around him were covered with Kennedy-family memorabilia—reminders of the legend of which he is now the executor. "Dear Mother," read one note, "It is the night before exams.... Can I be godfather to the baby?" It was written by Jack Kennedy. There was a card from President Roosevelt to Rose Kennedy, sent on the day of Ted's birth, 51 years ago. And there was a drawing of a sailboat by Ted's fifteen-year-old son, Patrick, who is supposed to have played an important part in persuading him not to run for president in 1984. Written underneath the picture was the motto of Kennedy's 1980 campaign: SOMETIMES A PARTY MUST SAIL AGAINST THE WIND.

Kennedy pointed proudly to a note from the poet Archibald MacLeish: "You have turned into one of the most effective and useful and impressive senators I have seen." And then he showed me a picture of Jimmy Carter. "Does he have one of me?" Kennedy asked with a laugh.

That night, the senator went to Boston for a family party, but by ten the next morning he was back in his seat on the Senate Subcommittee on Employment and Productivity, interrogating Secretary Bell. Dressed in a blue suit and blue shirt and puffing on a cigar, Kennedy patiently asked questions and listened to the answers. The room was virtually empty—a handful of spectators and two reporters. A Kennedy often is as popular as his election intentions. Just before he decided to run against Carter, in 1980, Kennedy could have held a hearing in North Dakota on health clinics and got half the Washington press corps to attend. Not now.

Washington is a city of half-secrets that the local press corps knows—but rarely writes—about politicians. These half-secrets range from talk about a politician's sex life to the view in vogue of the men in power. The current view of Kennedy is that he is a new man. "He's a very changed person," said Myra Mac-

Photograph by Ira Wyman/Sygma.

“. . .During our first interview, Kennedy spoke in half-finished,

Pherson, a Washington *Post* reporter. “He’s actually finishing sentences and getting into playing the kingpin role.” Other signs of supposed change are recounted. At a recent party given by Sally Quinn and Ben Bradlee, Kennedy stayed for a long time and spoke to the older women in the room. “He was delightful, and everybody commented about it,” said Quinn. “He made conversation with people; he really made an effort. It was like somebody I didn’t know. In the old days, he’d come at 9:30 with an aide and stay for an hour and talk to the men about politics and leave.”

A reporter who has covered the senator on a daily basis said Kennedy is “more settled, more relaxed, that the episodes of bizarre behavior are fewer.” During the seventies, he said, “Kennedy would be great, and then there would be episodes and he wouldn’t come to work.”

The New Teddy is working as hard in the Senate as most candidates do on the trail. Instead of courting voters in New Hampshire, Kennedy has been rallying congressional support for the nuclear freeze. Defense is his new specialty, and he’s studying up on it with the help of a new aide, Joe Kruzel, an Air Force Academy graduate who was a member of the SALT I delegation. This session, Kennedy became a member of the powerful Armed Services Committee.

Has Kennedy entirely given up on the 1984 election? Will he endorse a candidate? Or (as at least one political expert believes) is he secretly hoping that a deadlock will develop between Fritz Mondale and John Glenn and that, on some distant ballot in San Francisco, he will emerge as the compromise candidate?

I WENT DOWN TO WASHINGTON RECENTLY to try to answer questions like these. I began by talking to various members of Kennedy’s large staff. The staff is important to him for the thorough background work it does on whatever issue the senator chooses to tackle. But it represents something more—Kennedy’s supposed ability to surround himself with the best and the brightest. One of the arguments for a Kennedy presidency has always gone like this: Ted may not be all that smart, but he knows how to find intelligent people and isn’t threatened by having them around.

A member of John Kennedy’s Cabinet who believes that Ted isn’t as bright as his brothers insists he’s “grown immensely” and “draws to him people smarter than he who can translate his values and theirs into specific programs.”

Patriarch: *Joining Jackie Onassis and Caroline for John Jr.’s Brown graduation.*

The staff is part of the legend and, like the legend, needs close scrutiny. Some staff people I spoke to were impressive. Others were arrogant and not so bright.

The head of Kennedy’s office and the man who would have managed a Kennedy campaign in ’84 is Larry Horowitz, a medical doctor who worked on Kennedy’s health-insurance program. In his small office, right outside the senator’s door, Horowitz explained that Kennedy’s focus is different these days—that when he was campaigning he was out of town three to four days a week and that there was “no way to be involved in any issue in any depth.” Now, Horowitz said, Kennedy is concentrating on two areas—the domestic economy and arms control. Indeed, Kennedy is supposed to be developing an industrial strategy for America in the 1980s and beyond. Kennedy’s aim, according to Horowitz, is to gain the same kind of in-depth knowledge of economics and defense that he has of health care and the criminal code—“to become an expert on guns and butter. No other senator has knowledge of both.”

Kennedy’s power in the Senate, according to his cheery speechwriter Bob Shrum, is undiminished: “Since everyone wants his support and cares about what he thinks, he has a lot of power for now.”

I had two separate talks with Kennedy, which were remarkably different. The first time, I was led to expect a man full of original ideas for his country and his party. Indeed, I had been thoroughly briefed by his staff on some of the ideas and plans on which they were working. Instead, I found a Kennedy with few if any original thoughts or ideas on the wide range of subjects we covered—from the Chicago mayoral election to El Salvador. He seemed relatively uninterested in ideas and prone to uninspired one-line answers, and he spoke in half-finished sentences that ran lamely into each other.

I had been warned by reporters about Kennedy’s shorthand way of talking. “Pay close attention to the way he speaks,” said one Washington columnist. “There’s something flabby about his mind and intelligence. It’s not sharply disciplined, and he doesn’t have a strong sense of sequence. The brothers were crisp, disciplined, and Euclidean.”

And I had heard the jokes, including one made by a senator—a friend of Kennedy’s—who suggested that the highest-paid man in the Senate should be the one who takes down Ted’s spontaneous speeches and has to fill in the nouns and verbs. Nevertheless, I was struck by the difference between Kennedy speaking informally in his office in unfinished sentences and the public Kennedy reading Shrum’s perfectly phrased speeches.

During the interview, as I brought up one subject after another, hoping to spark Kennedy’s interest, I remembered that a woman who went out with him for quite a while had told me that she was surprised that he never discussed politics and seemed to be able to put aside his profession so easily.

He described his plans in a mechanical way: “I look forward to the future in the Senate. I’m interested in ideas. I think that this . . . I’m interested in pol-

Photograph by Ira Wyman/Sygma.

lame sentences. A week later, he was cogent and precise..."

icy—policies that will address human needs here at home and around the world—and I hope to be able to play a constructive and positive role in this forum and in the debates of our time.... The Senate, I've always believed, had an extremely important position in the shaping of a dialogue in this country."

I recalled the devastating TV interview by Roger Mudd that almost finished Kennedy in 1980. I had always assumed that Kennedy's performance was either a dreadful aberration or a result of trying to deal with Chappaquiddick on the air. We weren't talking about Chappaquiddick, however, but about issues, his hopes, his dreams, and his vision of the future of the country and the Democratic party.

Proud father: *A hug for Patrick, who just finished at the Fessenden School.*

Kennedy was especially vague and inept in describing what his advisers call "the centerpiece of his economic program"—his NASA proposal, a new version of the old Reconstruction Finance Corporation. Kennedy's NASA—its name borrowed from the moon-launch program—is designed to bail out dying American industries. "I look at the..." Kennedy began. "Break the situation down into the kinds of industries we have in this country that are so low-waged that it's going to be extremely difficult to stop them from moving to low-wage countries. . . . You'll need some kind of an institution to ... work through and apply the given tools to the particular problems we're facing. . . . How that institution is fashioned ... is a question we're thinking a good deal about." He went on speaking in generalities but failed to explain why NASA was important to the American economy.

The odd thing about Kennedy's vagueness in describing his industrial program was the contrast to the precise discussions I had had with his staffers Carey Parker and David Smith. Parker and Smith, who have been working on developing an industrial strategy for Kennedy, were the two best examples I saw of the legendarily competent Kennedy staffer. From them, I learned that they and Kennedy had met with Felix Rohatyn, the financier who was the first to write of such a plan, as well as economists Lester Thurow and Robert Reich and other pop stars of the Democratic economic-advisory elite.

The most interesting thing Kennedy told me was that he still has presidential ambitions: "I've always said I'd like to be president." He added quickly, "I'm comfortable with this decision. No one will work harder for a Democratic president in 1984 than I will, and no one will work harder for their re-election in 1988."

He repeated the statement he made when he withdrew—that he would refuse a draft. Then he said that Reagan would be tough to beat: "I found that an incumbent's always difficult to beat."

He spoke with careful evenhandedness of all the candidates, saying he had no present intention to endorse one but wouldn't rule out the possibility of a future endorsement. Kennedy has given the candidates access to his staff. Through Larry Horowitz, requests are channeled to the right staff person. Gary Hart called, Horowitz told me, to check out people, and Glenn—in fact no favorite in the Kennedy camp—asked for advice on how to divide his time between campaigning and the Senate.

After the interview, I met with two reporters who had covered Kennedy for years. "Any nouns? Any verbs?" asked one with glee. They discussed the famous Kennedy erraticism: One day he can put on a first-rate performance and the next day, for no apparent reason, be terrible. During the 1980 campaign, said one of the reporters, "his failure was so apparent and so humiliating that we asked ourselves, 'How can anybody this good be this bad?' " Yet these reporters, who were so tough on Kennedy, also insisted that he could be brilliant at synthesizing material—"so good at telling the briefing guys what people will understand."

THE NEXT WEEK, I HAD A SECond interview with Kennedy. Having glimpsed the man captured forever by Roger Mudd, I was still looking for the man described by John Kenneth Galbraith as "bright, well informed, and secure in what he knows. I think he's a better legislator than either of his brothers and would be an excellent president."

The morning began with a chat with staffers Shrum and Smith. Then they left me with Horowitz and went in to brief Kennedy for our upcoming talk. This time, I found a far different Kennedy from the man I'd encountered the week before. He sat up straight and instead of long, rambling answers gave precise and cogent replies to questions. (Shrum told me later that he'd warned Kennedy to keep it short, snappy, and to the point.)

Kennedy started off by talking about the nuclear freeze: "I think it's an idea whose time has come. Under every president there's been some progress made towards arms control, with the exception of this administration. And I think people care very much about the issue—blowing the planet up—and I think many people are frightened. And I think this idea, although it is simple, is not simplistic."

Kennedy first became interested in the freeze when he was asked about it at a town meeting and didn't know much. He went back to Washington, sought advice from his staff and from outside experts—the majority of whom counseled against support of the freeze—and then decided to support it. George McGovern said that a number of other senators had considered taking on the freeze as a major issue but had decided it was too risky politically. Last year, Kennedy and Republican senator Mark Hatfield, of Oregon, introduced a freeze resolution—a call for a bilateral halt in

Photograph by Michael Grecco/Picture Group.

“. . .Some people believe Kennedy in ’84 is still a possibility.

the production and deployment of nuclear weapons. Kennedy told me he believed that a strong vote for the freeze in both the House and the Senate—it’s already passed the House, but he was dubious about success in the Senate—would “send such a message to the administration that they will move, hopefully, to a freeze, and if not to a freeze to real, meaningful negotiations.”

This time, Kennedy was outspoken and specific on what to do about El Salvador. His recommendations were sharply opposed to the policies of the Reagan administration, which has increasingly emphasized military aid to the government forces in El Salvador. Kennedy said, “My position is that there should be termination of military aid and assistance unless there is a willingness to have negotiations with all parties.”

The negotiations should aim for “a meaningful process in which all the parties could participate in the selection of their leaders,” Kennedy said. “It could be some form of an election, perhaps even internationally guaranteed.” So far, the Reagan administration has only offered American assurances to opposition forces that the election would be free and safe. But since the United States has no ground troops in El Salvador and is committed to the current leaders—who are not likely or able to guarantee the safety of the opposition in an election campaign—American assurances don’t seem to have much meaning. An international presence, such as Kennedy suggested, could provide a new context.

Kennedy addressed the question of whether he could live with a coalition government in El Salvador that included elements of the left if adequate security guarantees for United States interests were built into the arrangement. “I could support whatever resulted in free elections in El Salvador—that were guaranteed to be open and free, and perhaps that would have to be through some intervention,” he said. “I think that is the way—not just some kind of a process by which portfolios are divided up between various groups.” What if, as a result of elections, the left won a portion of power? “If it’s as a result of democratic procedures, then we respect it,” Kennedy said.

Kennedy concluded by saying that he didn’t believe in the domino theory. “These are independent countries. I think they do have common problems of significant poverty and the exploitation of peoples in those areas by the various power groups, landed groups, bankers, other groups, and so they have a lot in common, but they are independent countries with rather different makeup.”

Kennedy’s positions on the Middle East are like those of most Democrats with national aspirations—strongly pro-Israel. Though he has made himself a spokesman for human rights in Central America and other trouble spots, he has never spoken out forcefully for the civil rights of Palestinians.

New date: *Helena LeHane was on his arm around New York.*

Kennedy seeks a return to the Camp David accords and opposes the Reagan plan, which called for “self-government by the Palestinians of the West Bank and Gaza in association with Jordan.” Above all, Kennedy insisted to me, “the U.S. should not impose any kind of solution for a settlement. . . .The only way you’re going to find real peace in that area is through a process of negotiation.” There are no current negotiations, however, and Kennedy didn’t appear to have an idea of how such negotiations could be brought about.

“Hopefully, we are going to do everything we can to bring the parties to the table,” he said. Still, he opposes a freeze on West Bank settlements. Moreover, when the Reagan administration was trying to lure King Hussein to the table, Kennedy wasn’t much help. In fact, he introduced a resolution calling for a ban on arms sales to Jordan unless Jordan entered peace negotiations with Israel. He refused to listen to administration arguments that the resolution would impede the peace talks and thus should be delayed.

During this second interview, Kennedy spoke coherently of why he believes the United States needs an industrial strategy. With the decline in America’s position in international trade and the decay of the older industries, Kennedy argued, “the U.S. can no longer have the tension between business, labor, and the public sector.” He said he advocated the creation of an institution, “whether it’s a bank or a [Reconstruction Finance Corporation-type] corporation,” that would invest in certain industries, regulate trade policy, and train workers for future industries. To fund the institution, the federal government would allocate some $5 billion over five years. This new entity should also be able to borrow money in the private sector, he said.

KENNEDY SAID HE now has time to read, to think, and to see more of his children. Recently, he reported, he read and enjoyed Robert Caro’s book on President Johnson, *The Path to Power,* as well as French president Mitterrand’s *The Wheat and the Chaff,* which, Kennedy said, contains amusing observations about statesmen they have both known.

As for marriage, he said, “I don’t have any current or present marriage plans. You know, I spend a lot of time with my children. I’m very much attached to them and to my brothers’ children, and they seem, you know, to be pretty full-time.”

Watching the kids graduate has kept the senator busy in the last few weeks. First he traveled up to Tufts University to speak at the graduation of his daughter, Kara; then he spoke at Patrick’s commencement at the Fessenden School a few days later. He made an appearance for John Kennedy Jr.’s graduation from Brown, and finally spoke as his nephew Max Kennedy, Robert Kennedy’s son, was graduated from Moses Brown prep school. In the meantime, he managed to stir some interest in the gossip columns by appearing at a political fund-raiser at the Helmsley Palace with a new date—

Photographs: New York *Daily News.*

'He's talking to heavy contributors,' said one political analyst..."

an attractive blonde identified as Helena LeHane—and then dancing the night away with her at a downtown disco. Although he's also been spotted recently with an old love, Helga Wagner, most of his attention in the last year has been focused on Lacey Neuhaus, a pretty Texas socialite.

A woman who wields considerable power in the Democratic party told me that if Ted is serious about becoming president, "I think he's got to put his private house in order and has to stop with Miss X, Y, and Z. I believe if he really wanted to be president he would get a serious, really bright woman to live with."

Kennedy concluded the interview by telling me he believes he has gained credibility by withdrawing from the presidential race. "That's important in moving issues and ideas"—which is what he said he plans to do "both on the floor and through our political-action committees and in supporting candidates that stand for these kinds of issues."

What does the wide difference between these two interviews show? The most obvious conclusion is that when Kennedy is prepared he can perform well. The opposite is true, too. It also appears that he, like Ronald Reagan, is unusually dependent on his staff. And even during our second talk, he seemed to lack the passion and curiosity for issues displayed by Jerry Brown or the quick intelligence of an old pro like Robert Dole.

Elder statesman: *With Senator Moynihan at a fund-raiser.*

KENNEDY TOLD ME IT WASN'T difficult to give up a nomination that was almost certainly his. "Not at all when I balanced the other side, the children and their future," he said. For an ambitious man, this answer seems improbable. If the decision wasn't sheer agony, he either didn't want the nomination or doubted he could win and used his kids as a cover.

The debate over Kennedy's motives for withdrawing still hasn't died down. There are those, like Washington *Post* columnist Richard Cohen, who say, "I bought the kid excuse." Others remain unpersuaded. "I think if he thought he could win he'd be out there," said one important black leader who didn't want to speak on the record.

Senator Barry Goldwater is skeptical about Kennedy's chances. "I don't think Teddy can be elected president," he said. "People are not going to forget Chappaquiddick, not just that a woman died but that he lied. Let's say he'd said, 'I was having a party. I had a few drinks.' It would have been forgotten. Honesty is the only thing in politics."

Exit polls taken in Kennedy's recent Senate race in Massachusetts suggest the doubters may be right. These polls reveal that many people who voted for Kennedy for the Senate admitted they wouldn't vote for him for president. Other polls reveal what professionals call "a heavy negative"—which means that when asked, a lot of people say they don't like Kennedy.

Will Kennedy grow old gracefully in the Senate or will he go for the White House once more? He's well positioned now to hang back, make noble speeches, pay attention to his kids, avoid the media—and, if a candidate fails to emerge during the primaries, come forward at the convention in a draft. At the same time, if Reagan appears unbeatable or a Democrat sews up the nomination, he can insist he wasn't running.

Joe Rauh, the Washington lawyer and prominent Democrat, believes Kennedy is aiming at '88, but worries that he may have miscalculated. "God knows what will happen," Rauh said. "When opportunity is there, you have to grab it." He wrote to Kennedy on the day of his withdrawal: "I feel like a flat glass of beer." Kennedy replied, "We'll try to put some of the bubbles back after '84."

Some people believe Kennedy in '84 is still a possibility. A well-known political analyst put it this way: "He's working very hard. He's talking to heavy Democrats, heavy contributors. He's saying, 'We shouldn't get apart.' You just don't do this if you've said good-bye. He's not after the bride, but he's got his hands all over the rest of the people. If Glenn and Mondale end up being relatively close, and the black lobby is there [9 percent of the voters in the latest Garth Analysis poll backed Jesse Jackson], it makes a Teddy compromise more legitimate. The odds are always against it, but it's a possibility."

Another presidential campaign would involve yet another discussion of Kennedy's character. The dialogue could be heightened by fresh revelations said to be contained in a book on Chappaquiddick under contract to Random House. Moreover, there's always the risk of assassination, which intensifies when Kennedy runs for president. He is a polarizing figure. Hate mail comes to his office. He stirs up jealousies as well as memories. At the 1980 Democratic Convention, in New York, every cop carried a Polaroid picture of an armed man who was supposedly out to get Kennedy.

Tom Oliphant, of the Boston *Globe*, believes there will be a "last hurrah. He will run again."

Perhaps. But by stepping aside at this point, Kennedy may have opened the door to several possible rivals. People in Washington mention Senator Bill Bradley, of New Jersey, as a potential presidential candidate—a possible substitute for Kennedy. And Governor Mario Cuomo, who's attractive to many Kennedy supporters, is already getting national attention.

For Kennedy and his staff, however, there are indications that the dream lingers. He celebrated his fifty-first birthday a few months ago with his staff at his house in McLean, Virginia. In the big, casually decorated living room, aides had placed a large photograph of a football player in a jersey bearing the magic number "88." On the dining-room table, waiting to be cut by Kennedy, was a cake with George Washington's name, birthday, and the year in which he became president printed in icing on one side. Written in icing on the other side were Ted Kennedy's initials, his birthday, and the word "President," followed by a big question mark. ■

Books/Robert Scheer

HENRY THE WORST

"...Hersh portrays Kissinger as a man whose lust for power left him lacking in moral, or even political, commitment..."

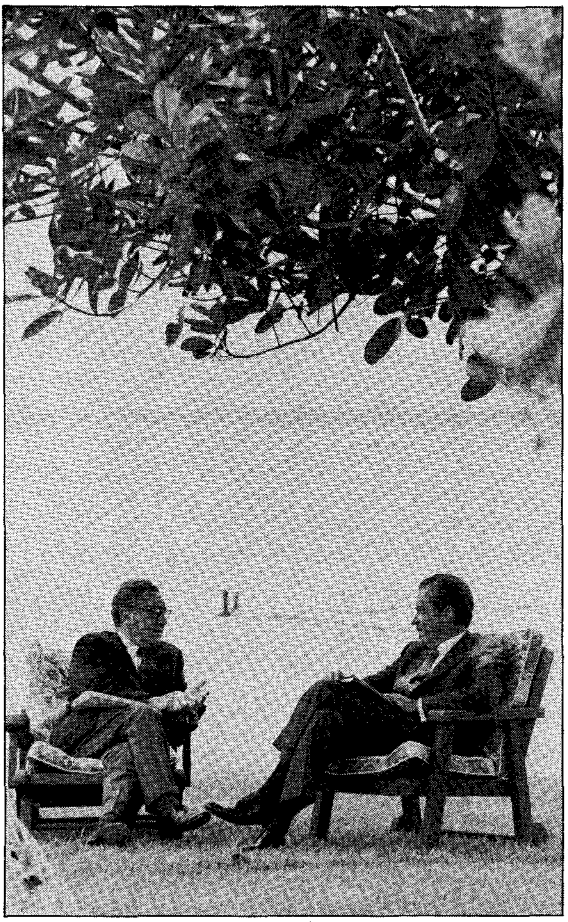
The Price of Power: Kissinger in the Nixon White House, *by Seymour M. Hersh. Summit Books; 698 pages; $19.95.*

WHAT WE HAVE HERE IS ALMOST 700 heavily documented pages of unrelieved contempt. Seymour Hersh goes after Henry Kissinger as if the former national-security adviser, secretary of state, and darling of the media, the Metternich of the New World, were nothing more than a lower-Broadway pimp who maybe dealt PCP to kids on the side. Hersh, ever the tough, cynical, and diligent police reporter, knows the PCP part is true, though he can't quite nail his man on it. But he's got him cold on the pimping charge.

I suppose it is possible, as Hersh's book demonstrates over and over and over again, that Henry Kissinger, during the first four years that he served President Nixon, was never, not even for one single moment, anything more than a hustler after the perks of power. That does seem to be the point of this long-awaited book by the prizewinning former New York *Times* staffer who is one of the country's most distinguished and toughest investigative reporters.

Hersh on Kissinger made the perfect match-up. Kissinger, who had been given a free ride by the adoring and often gullible media people who covered him, would finally get his due from a very sharp reporter who could not be taken in by the dubious wit and sophistication of this prince of the Georgetown dinner party—a reporter who was not at all fazed by Kissinger's and Nixon's refusals to talk with him and instead spent years methodically interviewing a thousand people who had knowledge of the man who was his target.

And Hersh does nail Kissinger on many important counts, some of the more sensational of which have already been duly noted on the Ted Koppel show and elsewhere. There was the one about Kissinger's ordering a contingency study on the use of nuclear explosions to block the mountain passes dividing North and South Vietnam and thereby finally to win the Vietnam War. And even more publicity has been given to the charge that Kissinger surreptitiously worked for both the Democrats and Republicans during the 1968 campaign, hoping to ingratiate himself with whoever won. Hersh offers hundreds of more minor examples of such opportunism and chicanery, and the effect is overwhelming. After all, this concerns not merely a middle-aged professor's frenetic climb to the highest rungs of power but also the considerable death and destruction that he brought to various societies, including our own.



Big two: *Kissinger and Nixon in Key Biscayne.*

We are provided with new insight into the viciously unnecessary bombing of Cambodia, the escalation of the Vietnam War beyond all reason, and the incessant meddling in Latin America.

Hersh is also relentless in pinning down every last bit of evidence of Kissinger's participation in plots to undermine the democratic process, from Hoover's wiretaps to Nixon's plumbers. As Hersh demonstrates in excruciating detail, Kissinger was up to his eyeballs in Nixon slime. Perhaps "slime" is too harsh a word, but if Hersh is even half-right, no other word will do—although, after reading Hersh, I wonder whether the stench should not more properly be attributed to Kissinger than to the wildly insecure president he attempted to control. In any event, I imagine that there are now fewer people eager to sit next to Kissinger at a dinner party if for no other reason than that after reading this book one would suspect the man's motives in even asking for the salt.

Hersh has supplied the essential corrective to the self-serving Kissinger and Nixon memoirs and the scores of pandering books and articles written about the man who was this country's most effective media manipulator until the coming of Reagan. For that reason alone, this book is an indispensable source for any serious study of the Nixon-Kissinger years.

But Hersh does more than stand Kissinger on his head. He makes a major contribution to unraveling a number of important and yet often neglected stories. For example, his is the best treatment I have read of why this country turned its back on a possible arms-control treaty to ban the development of MIRV's. This innocent-sounding acronym stands for the ability to put more than one independently targetable nuclear warhead on a single missile—the technology enabling the Soviets to take out Chicago, New York, Pittsburgh, and seven other cities for the price of just one SS-18. Hersh reminds us that it was this country that first developed the MIRV technology and that Kissinger and his president rejected the recommendation of many of their advisers to suggest

Robert Scheer, a national correspondent for the Los Angeles Times, *is the author of* With Enough Shovels: Reagan, Bush and Nuclear War.

Photograph by Dirck Halstead/Gamma-Liaison.

a ban on MIRV's to the Soviets during the SALT I talks. Kissinger in his wisdom discounted the significance of the Soviets' catching up with this technological breakthrough. As is usually the case in the arms race, they did, and soon enough they had ten times the number of ground-launched missiles and we had a "window of vulnerability" and a claimed need for the MX missile.

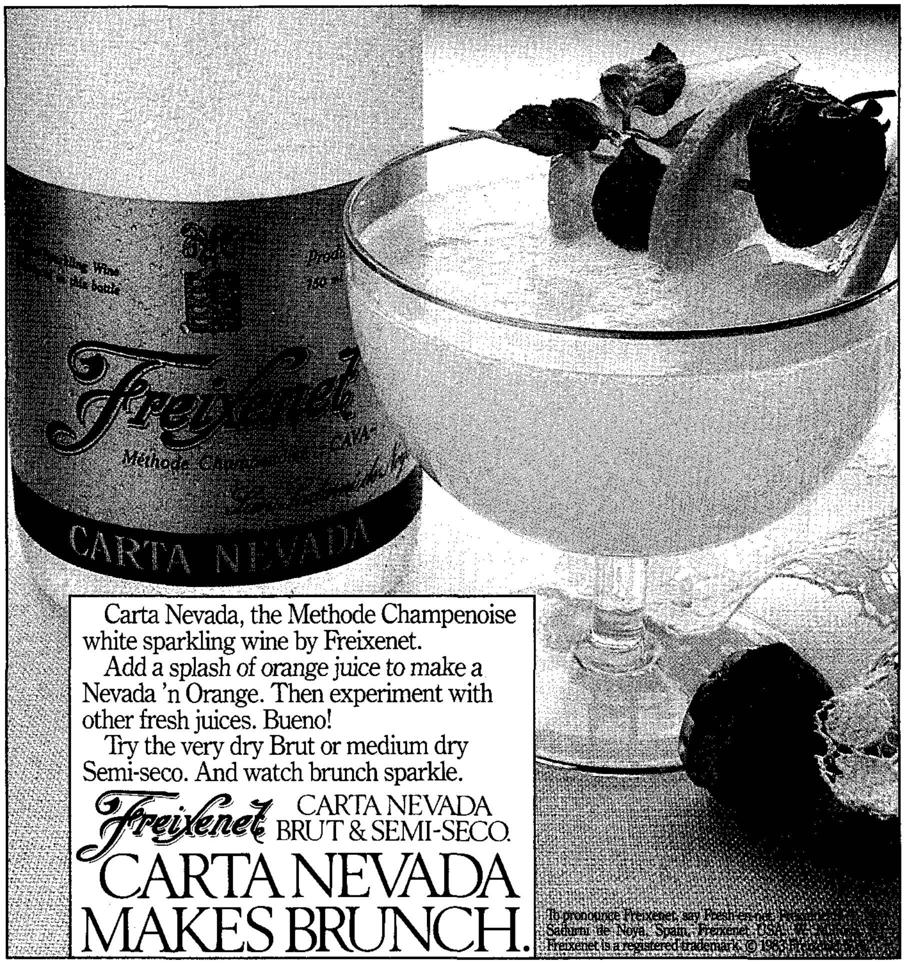
Hersh's ability to follow a journalistic story line to the end is awesome. His style is that of a driven prosecutor piling fact upon fact to make his case, and on that level the book succeeds. But when it comes to the characterization of Kissinger as devoted to nothing more than a rapacious quest for power, Hersh's case rests on a thinner file of evidence. By Hersh's account, Kissinger had 110 staff members; yet he attributes quotes to only a handful of them, and what he does quote is almost always damning.

William Safire, Joseph Kraft, and the others familiar with the Nixon White House have criticized Hersh for going too far, but have not been very specific themselves. Are the former associates of Kissinger's cited by Hersh lying when they claim to have frequently heard Kissinger refer to blacks as being of inferior intelligence and on one occasion state that the body odor of African diplomats makes them unfit dinner companions? Were they lying about Kissinger's bemused tolerance of his boss's consistently vicious Jew-baiting? Did Kissinger ever tell Kraft that the president of the United States frequently called blacks "jungle bunnies" and that Nixon was a hopeless drunk whose finger would probably be shaking when he tried to push the nuclear button? Does this all jibe with Safire's employment experience?

The Hersh portrait of Kissinger as a man whose lust for power left him totally lacking in moral, or even consistent political, commitment finds current validation in Kissinger's failure to defend his past policy of détente and arms control with the Soviets in the face of the harsh Reaganite attacks. Instead, Kissinger has toadied up to the people now in power in a desperate bid for another crack at the limelight. But if Kissinger is to be dismissed as nothing more than a permanent supplicant to the lords of power from Rockefeller on through Nixon, Ford, and now maybe Reagan, then who was the architect of the Nixon foreign-policy doctrine?

There was such a doctrine. What all the attention to Vietnam and Watergate has obscured is that Richard Nixon, for all his blunders and crimes, presided over a major transformation of American foreign policy that was in many ways far more coherent and contained than what came before or after.

Hersh focuses on the blood and thun-



Carta Nevada, the Methode Champenoise white sparkling wine by Freixenet.
Add a splash of orange juice to make a Nevada 'n Orange. Then experiment with other fresh juices. Bueno!
Try the very dry Brut or medium dry Semi-seco. And watch brunch sparkle.

Freixenet CARTA NEVADA BRUT & SEMI-SECO.
CARTA NEVADA MAKES BRUNCH.

To pronounce Freixenet, say Fresh-en-net. [illegible] Sadurni de Noya, Spain. Freixenet USA, [illegible] Freixenet is a registered trademark. © 1983 [illegible]

"THE SUPER PARADISE ISLAND HOLIDAY INN® VACATION." 8 DAYS/7 NIGHTS. $521.* Includes airfare from New York.

Only at the Holiday Inn® Paradise Island Beach Resort hotel in Nassau, Bahamas.

We've taken Eastern's fabulous "Super 7" vacation package and blended it with the beach resort beauty of the Holiday Inn® hotel on Paradise Island in Nassau to create a "Super Paradise Island Vacation." Swim every day on the private beach at spectacular Pirate's Cove—swimming, sailing, water skiing, deep-sea fishing, scuba diving, snorkeling or just sunning yourself. And enjoy nights of lavish dining, glittering casino and endless excitement.

SUPER 7'S™ AIRFARE, HOTEL, AND MORE

This value-packed "Super Paradise Island Vacation" package at $521. includes round-trip airfare from New York to Nassau, round-trip airport transportation, 8 days/7 nights at the fabulous Holiday Inn Beach Resort hotel on Paradise Island, and other valuable extras. Inclusive packages with airfares from many other departure cities are also available.

For reservations and information, contact your Travel Agent or Eastern Air Lines. Just ask for the Holiday Inn "Super Paradise Island Vacation."

Holiday Inn® Paradise Island Beach Resort / EASTERN America's favorite way to fly.

*per person, double occupancy, standard room; taxes and gratuities not included; airfare and room rate subject to change without notice. Offer expires September 11, 1983. "Super 7" Packages also available to Aruba, Freeport, Acapulco and Jamaica.

Success is a style

The Westin Chicago is the ultimate
expression of your style.

THE WESTIN HOTEL
Chicago

909 North Michigan Avenue, Chicago, IL 60611
For reservations call your travel agent or 800-228-3000

Erté

Sculpture
Collection

Newest Release:
La Soleil

Dyansen
Galleries

Dyansen Gallery of SoHo
122 Spring Street, New York 10012
(212) 226-3384
7 days a week 10-7

Dyansen 57
11 East 57th Street, New York 10022
(212) 489-7830
Monday through Saturday 10-6

Catalog available upon request. Toll-free: (800) 847-4234

der of the Nixon years—Vietnam, Cambodia, Chile—but much less attention is paid to the opening up to China and none at all, as far as I could see, to the espousal of the very controversial policy of détente with the Soviet Union. The word "détente" does not even appear as a separate entry in his index. But it happened. Much to everyone's surprise, Nixon brought a greater measure of rationality to the great power confrontation in the Cold War decades than anyone other than Eisenhower.

The Nixon doctrine reintroduced Eisenhower's basic acceptance of U.S. power in the world as limited and open to accommodation with the Soviets, though not to appeasement, as essential in the nuclear age. Nixon also recognized, as his mentor the good general had taught him, that American society could tolerate only so much foreign adventurism before the burden became too tiresome, and that the nation had to pick its targets carefully. Faced with a stalemate in Vietnam and a very strong anti-war movement at home, therefore, Nixon did move to wind down a war that Johnson had accelerated beyond any conceivable rational justification.

Nixon's pragmatism led him to actively negotiate with the Soviets while at the same time being the first American president to acknowledge that the "International Communist Conspiracy" had fragmented. For that reason, Nixon went to China to toast the Communists he'd made a living out of despising. And it was Nixon who gave us SALT I, the last arms-control treaty to be ratified.

Something big happened to American foreign policy during the Nixon years, and if Kissinger was not the architect of the new grand design, then who was? Hersh hints at the answer, but he cannot quite get it out. I suspect it's because it must have been infuriating to Hersh to have gone after Kissinger for four years and laid him bare and wicked only to discover that the hero of his piece was none other than the Prince of Darkness himself, Richard Nixon.

At every point of serious achievement in the Nixon administration as described by Hersh, be it the trip to China or arms control, it is Nixon who pops up as the man who wants it, and knows why, leaving Kissinger to scurry about implementing his boss's desires.

The most damning thing about Kissinger that Hersh develops is the impression that it was Nixon and not Kissinger who drove this country's foreign policy. And although Hersh did not intend it, this book, by dismissing the popular image of Kissinger as a man of serious ideas and intellectual consistency, may serve to rehabilitate Nixon, perhaps not as a decent human being but as a strong, though not always sober, leader of his country. ■

Movies/David Denby

MAZES AND MONSTERS

"*. . .The Draughtsman's Contract* is a stylish and luxurious entertainment that will exasperate as much as it pleases. . ."

AS A HARPSICHORD JANGLES NERVOUSLY and an ecstatic countertenor—a voice so high it is almost a civilized shriek—declaims a tale of lust and betrayal, two nasty fellows in rouge and double-peaked wigs draw close to the candlelight and casually destroy a neighbor's reputation. Not two minutes into its opening sequence, **The Draughtsman's Contract** has established its playfully heartless style. Here, we immediately understand, is something formal, artificial, haughty—a movie that offers an affront to conventional taste. Written and directed by the British avant-gardist Peter Greenaway, *The Draughtsman's Contract* is a game for connoisseurs, a genuinely stylish and luxurious entertainment that will nevertheless exasperate as much as it pleases. For Greenaway's movie, which can best be described as an Agatha Christie whodunit in the form of a Restoration comedy, has been consciously designed to baffle and frustrate. In the end, its malicious wit is aimed at the spectator.

Parties of the first and second part: *Janet Suzman and Anthony Higgins.*

During a hot summer in the year 1694, the obnoxious Mr. Herbert (Dave Hill), master of Compton Antsey, in Wiltshire, leaves his estate to go whoring in Southampton. Eager to make a gift to this boorish man, the suffering Mrs. Herbert (Janet Suzman) implores a fashionable young draftsman, Mr. Neville (Anthony Higgins), to do a series of twelve drawings of the house and grounds for him. Neville, a handsome climber who treats women with insolent self-confidence, agrees, but only on the condition that he have the right to make love to Mrs. Herbert whenever he wants. During the mocking banter that leads up to this outrageous proposal, Greenaway holds to a gravely formal presentation. Standing stiffly in their extraordinary clothes, the characters speak one at a time in long, perfectly phrased sentences; the words fall into place with precision and weight, savored for their elegant sound as much as their meaning.

Setting to work, Neville peers at the house through a viewfinder attached to a grid. This prima donna has set down all sorts of conditions, yet nothing, it turns out, is quite the way he wants it: Sheep gather on the lawn, cluttering the view; bedclothes are spread on beautifully sculpted hedges; a mysterious pair of boots and a shirt lie about. Yet Neville, a very literal-minded man, draws exactly what he sees.

Limited in imagination, the draftsman nevertheless excels at the bristling combat of dinner-table conversation, more than holding his own against the poisonous crew—rejected suitors, neighbors, relatives—who have attached themselves to Mrs. Herbert and who all despise the brazen young artist. Anthony Higgins, good-looking in spite of a snooty sharp nose, dashes about gracefully in a heavy black wig and black bloomers. Nose up in the air with delight, he hacks his way through Janet Suzman's thick corsets, and she miserably submits—there's more than a touch of sadomasochism in this bizarre contractual coupling of conquering young man and sadly regal older woman.

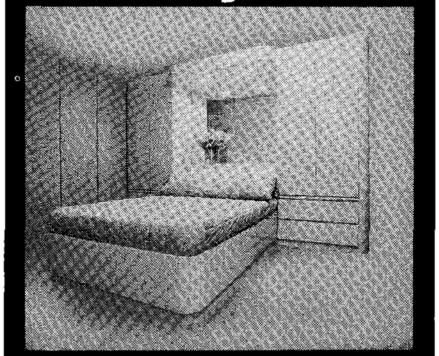
Greenaway works in short, abrupt scenes, cutting away after a round of verbal dueling. He's uninterested in conventional plot development; he rarely shows anyone *doing* anything. The movie is almost all talk, a forest of insinuation and allusion. As the characters stand and fire away, their formal diction—epigrammatic, cadenced, brutally ironic — serves to regulate the hatred they feel for one another into something like socially acceptable speech. *The Draughtsman's Contract* is colder than death; its wit is pure aggression, and none of the characters could be called pleasant. Yet it's not leaden, like *Barry Lyndon.* Greenaway is mischievous, and he throws in a real wild card—a statue (Michael Feast) that moves about the formal gardens, climbing on and off pedestals, suddenly peeing when the swells have gathered for an outdoor dinner party. Greenaway wisely lets the camera fall in love with the perfect red brick house, the lush gardens, the spectacular clothes against the dark-green lawns. He makes the estate an ordered paradise overpopulated with serpents.

Slowly it dawns on us that the draftsman's sex games are mere child's play, that some deeper stratagem has been set. Mrs. Herbert's daughter (Anna Louise Lambert), unhappily and childlessly married to a surly, impotent German (Hugh Fraser), informs Neville that his drawings contain clues to the murder of her father, who, in fact, has not returned from his jaunt to Southampton. Since Neville has been dallying with Mrs. Herbert, he's a suspect, she says, and she blackmails him into going to bed with her as well. Thus the tables are

Guido and Roger
of the Italian Pavilion
proudly cherish its
legendary ambiance, cuisine,
service and clientele.

Italian Pavilion
24 West 55th St
(Just off Fifth)
Lunch & Dinner Mon-Sat
Facilities for Private Parties
Reservations:
PL 3-7295 JU 6-5950

Let Your Imagination Take Form



CUSTOM DESIGNED FURNITURE
• BEDROOMS • STORAGE SYSTEMS
• KITCHENS • WALL SYSTEMS
• MURPHY BEDS • TABLES
EVERY CONCEIVABLE LAMINATE AND FINISH IN THE WORLD.
Complimentary Interior Design Services
Manhattan Cabinetry
1630 Second Ave. (Bet. 84 & 85th Sts.)
(212) 772-8870
455 Park Avenue South (at 31st St.) Manh.
(212) 889-8808

> "...*Trading Places* is Eddie Murphy's movie; he can get away with anything..."

turned, the sexual conqueror made into a sexual slave. Holding up his metal frame as he draws, Neville has unconsciously been framing himself. He has looked at everything and seen nothing. The house and grounds are not merely the objects of aesthetic contemplation but a grand prize fiercely fought over—most fiercely of all by mother and daughter, who have yet to produce a male heir and thus have no way of holding on to their own property.

Greenaway takes us deep into a labyrinth—and then abandons us there. Like all mystery fans, we are led by the posing of riddles to expect an orderly resolution. But we aren't given it. Intentionally, Greenaway offers us no way of figuring out who joined the conspiracy to kill Mr. Herbert, or when, or even *why*. It's not merely a matter of red herrings. At the heart of the mystery is a further mystery, and our desire to understand is mocked by the movie's highfalutin manner—the dialogue recited so superciliously it might be the text of a masque performed for a circle of initiates.

The Draughtsman's Contract is the first commercial feature made under the influence of post-structuralist theory, a fashionable academic ideology whose first principle holds that conventional narrative coherence and realism are dangerous bourgeois tricks. Greenaway wants to use the methods of narrative to subvert our faith in narrative. I think he pulls off his stunt, yet we wouldn't stay interested in his movie if the people and the settings hadn't been so stunningly beautiful. In the end, we're entranced by what's most conventional in his values, especially the love of property, the most bourgeois emotion of all.

IN JOHN LANDIS'S **Trading Places,** A slapstick farce about servility and money worship, two rich old commodity brokers make a little wager. Randolph Duke (Ralph Bellamy), the more benevolent of the two, is sure that environment and education determine success or failure in life. His waspish brother, Mortimer (Don Ameche), insists that breeding and race are the only things that matter. To test their theories, the two quarrelsome old men, leading citizens of Philadelphia, try a social experiment. They select one of their top young executives, Louis Winthorpe III (Dan Aykroyd), a Harvard twit with a mid-Atlantic accent, a posh townhouse, and a wardrobeful of expensive clothes, and see to it that he loses everything. At the same time, they find a black street hustler and con artist, Billy Ray Valentine (Eddie Murphy), and give him Winthorpe's position, his suits, his lovely house, his butler-chauffeur, and his Mercedes. Then they sit back and maliciously wait to see what happens.

Screenwriters Timothy Harris and Herschel Weingrod have borrowed a little from Frank Capra, a bit more from Preston Sturges, who loved rags-to-riches and riches-to-rags stories, and a great deal more from a 1954 Ronald Neame movie called *Man With a Million.* In that picture, two wealthy old gents make a gift of a million-pound note to a shabby waster and then watch gleefully as he lives in splendor, enjoying the flattery of the whole world, without ever changing the note. Neame's movie, based on a story by Mark Twain, was about money as social mystique, and so is this one. For Randolph Duke turns out to be right. Arm in arm with the powerful Duke brothers, the beautifully dressed Eddie Murphy looks like a genius, and his street-smarts are taken for extraordinary financial acumen. Unshaven, jailed on a trumped-up drug charge, Dan Aykroyd can't speak three words in his cultivated accent without being laughed at or beaten up.

John Landis (*Animal House, The Blues Brothers*) directs crudely, slamming the story forward without much regard for credibility. Yet I laughed almost constantly, and so did everyone sitting around me. The jokes on the rich, and on people who fall down dead before the rich, are good to hear at a time when the accumulation of wealth has been blessed by the current administration as the only virtuous human activity. Looking boyish, chubby, and, when close-shaven, incredibly *white,* Aykroyd does his best to make Winthorpe human, but it's Eddie Murphy's movie. His talent for mimicry combined with his disbelieving smile make him the most sympathetic of con artists. The audience has taken this slick charmer to heart; he can get away with anything, and he knows it.

THERE MAY BE A FEW PEOPLE WHO SAT through the chattering, nattering **Superman III** without frequent naps, but I have yet to meet any of them. I should mention that when Superman, stunned by Kryptonite, gets all nasty and destructive, Christopher Reeve becomes startlingly sexy—a good idea that should have been developed but wasn't. And that Annette O'Toole, as the small-town girl Clark Kent left behind, actually moves and talks like a credible human being. But all the rest of the movie—and I mean *all,* including Richard Pryor—is tedious, labored, and feeble beyond belief. ■

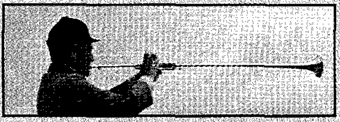
A DAY AT THE RACES: THE SURPRISINGLY SIMPLE SECRETS OF ENJOYING IT.

THE PADDOCK AND POST PARADE. WHERE YOU'RE JUST AN ARM'S LENGTH AWAY FROM THE BEGINNING THAT COULD TELL YOU HOW THE RACE WILL END.

BY JERRY ORBACH

3
INSTRUMENTL

"You're standing by this incredibly green, intimate outdoor area, the Belmont Paddock. Those magnificent animals start by, their jockeys aflame with owners' colors. Suddenly it hits you—each mount and rider can represent millions of dollars in breeding and training and experience. With the help of this really complete brochure you're given at the Gate, you zero in on your favorite mount. Does he look nervous, throw his head around too much? Does his jockey—no matter how good his record—seem unable to control him. Or do they seem to be a smooth, inseparable team. You check the 'odds' that are constantly being updated on convenient TV screens. You make your wager, again with the help of your brochure, and you're literally off to the races."



HOW TO GO: CROSS ISLAND PARKWAY TO EXIT 26B. OR L.I.R.R. (PENN STATION LINE) DIRECT TO BELMONT. FIRST RACE 1:00; SUNDAYS 1:05.

© 1983 New York Racing Association, Inc.

BELMONT PARK. THE ONLY WAY YOU'LL REALLY KNOW IS TO GO.

AQUEDUCT
Since 1894

BELMONT PARK
Since 1905

SARATOGA
Since 1863

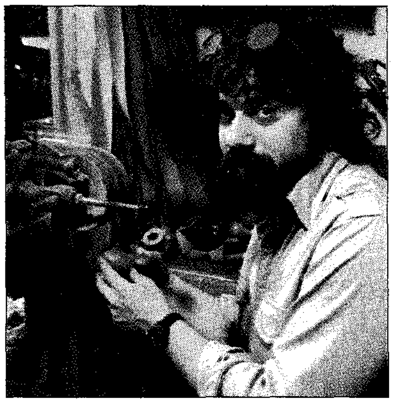
BEST BETS

The best of all possible things to buy, see, and do in this best of all possible cities.

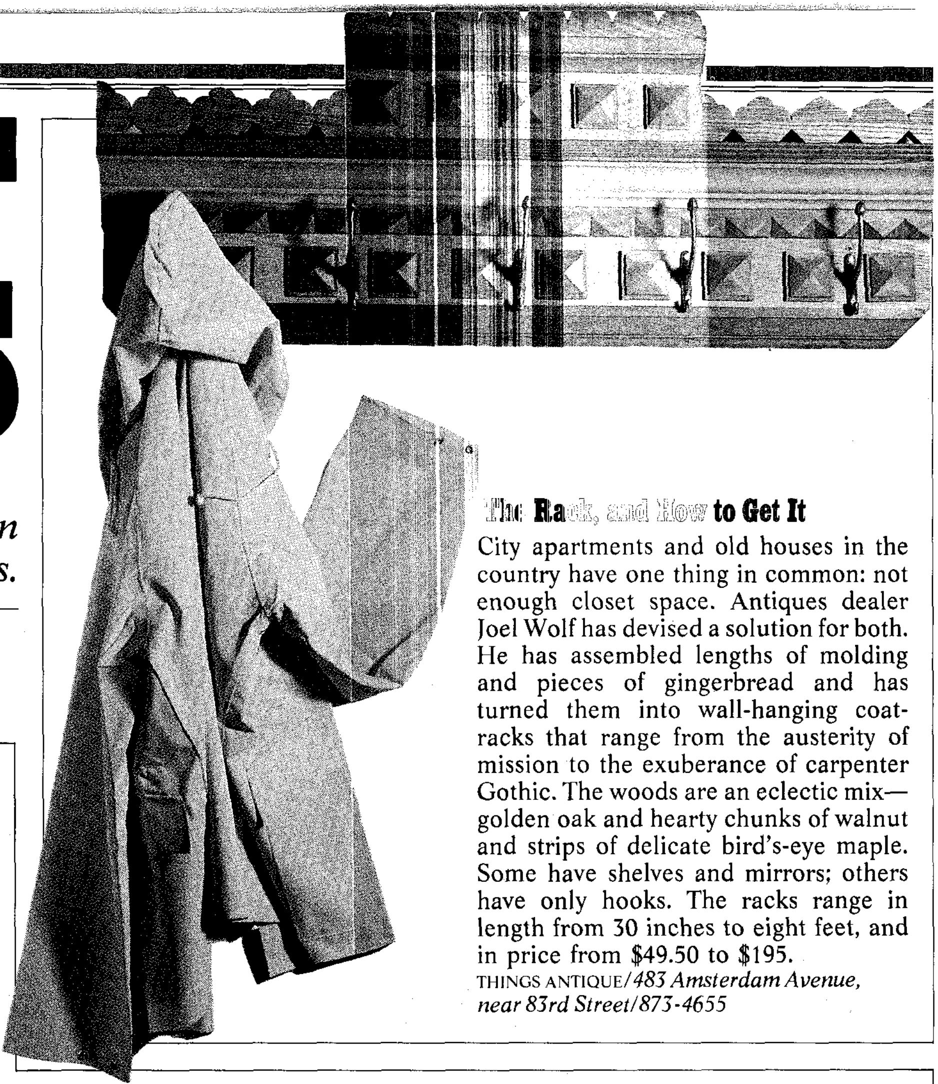
By Nancy McKeon and Corky Pollan

Puff Piece

For Elliott Nachwalter, then a twenty-year-old free-lance photographer, doing something "different" meant making pipes. That was twelve years ago in Stowe, Vermont. After a few seasons of selling to such prestigious New York stores as Nat Sherman and De la Concha, Nachwalter decided to go retail. The result is a pipe lover's delight—a small shop with endless variety (pipes from $20 to $3,000), every pipe one-of-a-kind. Elliott designs them himself and makes two or three dozen a week in the back of his store and in a studio in Richmond Hill, Queens. "The secret, of course, is in the wood," says Elliott. "Well-grained wood smokes cool, and that kind of burl must be between 150 and 200 years old. To get the wood he wanted, Nachwalter traveled to Greece and found one family (his trade secret) that harvests it. Now he gets a fresh shipment every month and a half. But Elliott also buys and sells antique pipes—he will even repair your old favorite. **—Michael Kramer**



PIPEWORKS/*18 West 55th Street/664-0665*



The Rack, and How to Get It

City apartments and old houses in the country have one thing in common: not enough closet space. Antiques dealer Joel Wolf has devised a solution for both. He has assembled lengths of molding and pieces of gingerbread and has turned them into wall-hanging coatracks that range from the austerity of mission to the exuberance of carpenter Gothic. The woods are an eclectic mix—golden oak and hearty chunks of walnut and strips of delicate bird's-eye maple. Some have shelves and mirrors; others have only hooks. The racks range in length from 30 inches to eight feet, and in price from $49.50 to $195.

THINGS ANTIQUE/*483 Amsterdam Avenue, near 83rd Street/873-4655*

Photographs: top, Steve Lesnick; bottom left and right, Ricardo Salas.

The Rage in Spain

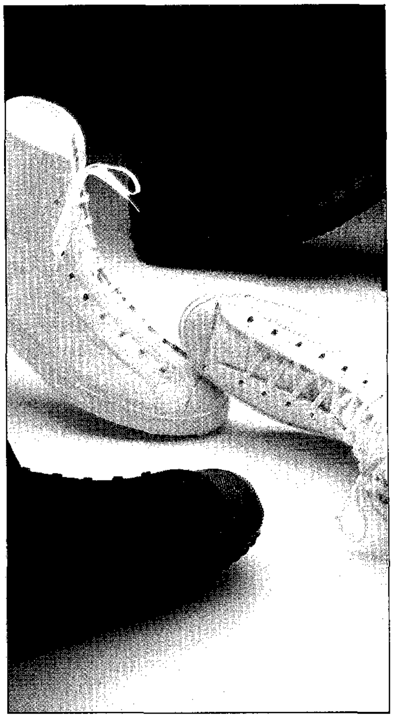
An ancient tradition has been brought to Chelsea direct from Barcelona. It's called tapas time, the Spanish cocktail hour, when friends gather at bars to sample tasty appetizers. At Felipe Rojas-Lombardi's Ballroom, tapas time means that the counter fills up most evenings with colorful platters of exotic hors d'oeuvre—from octopus to pigs' ears—prepared daily by Barcelona chef Montse Guillen (above, left, with Rojas-Lombardi). The idea is to sample while drinking, and the price of each treat is signaled by the color and shape of its plate. Try the Catalonian octopus in a piquant paprika sauce ($3.50), seviche of baby squid or tiny bay scallops ($3.50). Choose a tortilla española—a thick potato pancake with a touch of onion ($2.50). Or, better yet, thin slices of crackling pigs' ears and snouts served with fresh pearl onions in olive oil and soy sauce ($1.50); delectable deboned pigs' feet stuffed with spinach and carrots ($2.50); grilled shrimp with garlic ($2.50); ruby-red beet salad with oranges ($1.50); lamb empanadas filled with raisins and pignolia nuts in a crisp curry dough ($2.50); thin slices of headcheese ($1.50); tender sardines in escabeche ($2.50); and many, many more. **—Colette Rossant**

TAPAS BAR AT THE BALLROOM/*253 West 28th Street/244-3005/Tuesday through Saturday 5 p.m. to midnight, Sundays 11 a.m. to 7 p.m.*

Revival of the Fittest

Seen on the runways of Paris and on fashionable feet in New York: high-top sneakers. But these boxing sneakers ($30)—lighter and sleeker than the Johnny-come-latelies—are originals from the fifties.

F.D.R. DRIVE/*109 Thompson Street*
966-4827



Splendor in the Grass

Printed cotton table linens like these knew family dinners and forties bridge parties before being relegated to summer cottages. And now? We can't think of anything cheerier to spread under a picnic lunch at the beach or in the park. Prices start at around $5, depending on size and vintage (as early as the thirties, as late as the sixties).

ALICE UNDERGROUND/*380 Columbus Avenue, at 78th Street/724-6682*

Photographs: left, Giorgio Palmisano; top right, Corinne Colen; bottom right, Richard Pan.

Art/Kay Larson

LIGHT FANTASTIC

"...Callahan's work is tangled up in the mystery of pure sensation; always, color is linked to time and space..."

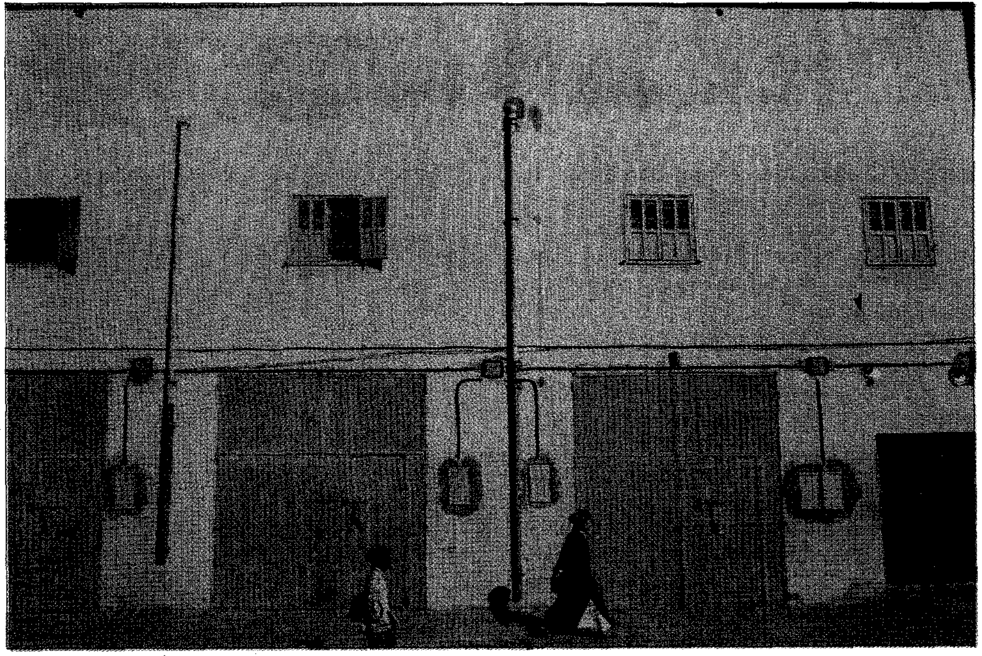
IN JOHN SZARKOWSKI'S GUIDE TO FAmous photographs in the Museum of Modern Art's collections, **Harry Callahan** is represented by a black-and-white portrait of his wife. Nude, and with her back turned to the camera, she sprawls enigmatically across a tiny patch of grass surrounded by tall shrubs. The picture is utterly simple; the moment is mysterious and private. On such moments, Callahan's reputation is based: He is known as a man with a tight hold on the understated.

Callahan started to shoot exclusively in color in 1977. Though the field wasn't new to him (he had experimented fitfully with color since the 1940s), these recent works are brand new to me. Intimate, mysterious, and private, they are also strikingly clear and beautifully printed (by laser in a German dye-transfer process). He is showing them for almost the first time, at Zabriskie Gallery. It's too much to call them a revelation—they remain too emotionally remote and too subtle to support such an extravagant description. But the switch to color has liberated something important in Callahan's personality. Or maybe it's easier to say that the new works clarify the old and make me see his career in an altogether different and more lyrical light.

Callahan's color represents a break with the tenets of modern color photography. The bright young intransigents who have stampeded into the field in the past few years seem to prefer the acrid hues available from the new synthetic dyes. At the very least, they tend to follow the lead of someone like Joel Meyerowitz, who can catch atmospheric light—a sunset, for instance—during its most baroque moments of transition. By contrast, Callahan's hues are so quiet that some of these prints—*Morocco, 1980,* for one—appear at first to be faintly bleached. The pastel effect is an illusion. The chalky blues and weathered peach tones on that striking wall have been shot in full sunlight, and are "pale" only because they seem purer, probably, than they would have appeared at the time.

There isn't much in this Moroccan view except color. The wall itself provides only a minimal compositional structure—it's mostly there to deflect light. The people wandering through seem to have entered the scene by accident. The photograph is not about Moroccan culture or architecture, or poverty or exoticism. It's a picture of late-day, hot-country sunlight. Look long enough at the wall, and you'll realize what a heavy freight of sensual associations color carries with it: in this case, of heat, dust, disorientation, languor, even the harsh smell of desert air.

Callahan visited briefly in Ireland and Morocco, Portugal and Mexico, and so immersed himself in their respective climates that as the geographical location changes, the light changes too. Ireland is mostly murky and cloud-shrouded, but even here, the occasional yellows and peaches are clear, saturated, and intense. In Mexico, the range is broader—from deep reds to burnished blues. Always, color is linked to time and space, to atmosphere, to circumstance. Callahan is doing more than just recording the pleasures of a place. His work is tangled up in the simplicity and mystery of pure sensation. Nothing is quite as immediate as color, or quite as closely linked to the changeableness of the earth's surface. These pictures stay carefully clear of human life; they are based, instead, on the insights of a traveler who stops in mid-stride, startled by the feeling of being on the outside of a culture but the inside of an experience. (724 Fifth Avenue, near 57th Street, through July 1.)


A place in the sun: *Callahan's* Morocco, 1980.

AS A PHOTOGRAPHER, **David Hockney** displays all the Puckish weaknesses that prove so irritating in his paintings. He could be an Oberon if he wished, but he consistently chooses farce. A little while ago, Hockney grabbed a Polaroid camera and began to make portraits of his friends and fellow sideshow members by clicking away at close range. He then assembled each batch of small pictures into a composite portrait of his sitter, rather like the image that might appear in a fly's eye—or like Cubism filtered through the "fly's eye" of modern technology.

Uncharacteristically, his idea had depth. But instead of taking his time and thinking it through, he has used this new technique to turn out marketable multiples that appear to have been put together on an assembly line. He has cut off the rough edges, cropped each small print so that it fits comfortably against its neighbor, and mounted everything on cheap-looking paper. The first meaty insight he has had in several years has been turned into junk food. Consume it if you will, but keep the Alka-Seltzer handy. (Andre Emmerich Gallery, 41 East 57th Street, through June.)

ATOMIC WAR IS NOTHING TO LAUGH AT. You would say that, anyway, if you hadn't yet seen **Michael Smith**'s blackly humorous and wittily nightmarish installation at Castelli Graphics, on the fifteenth floor of 43 West 61st Street. Following plans supplied by the Federal Emergency Management Agency, Smith built a *Government Approved Home Fallout Shelter snack bar* complete with a false wall that, in the event of nuclear war, is tilted to the ceiling and filled with cement blocks to ward off radiation. If that doesn't sound funny, you haven't heard the government-supplied audio tape explaining how an all-out war would "only" blow up the most important 5 percent of the nation's landmass. And you haven't played the video game (programmed by Reza Keshnavarz) in which you send a character called "Mike" up an excruciatingly steep set of stairs to grab those cement blocks before an atomic blast destroys New York. (If you "win" and get all the blocks downstairs before the first blast, Mike still gets cremated in the second attack.)

The other side of desperation, of course, is laughter. It's hard to explain why this installation is funny, but part of its appeal is a kind of cosmic irony, an echo of sanity while one is trying to think about the unthinkable. How can you not laugh, for instance, when the government tape seems determined to keep a few of us alive so the Washington bureaucrats (if there are any left) can claim that we won a nuclear war with the Soviets? Or when you see the tins of "Survival Ration Crackers" that Smith borrowed from Nelson Rockefeller's shelter—two quarts of water plus 66 crackers a day, we are told, will keep you alive for two weeks. If that's not funny, perhaps you're not taking atomic war seriously enough. (Through June 30.)

LESS APOCALYPTIC BUT NO LESS WITTY, **Barbara Zucker**'s new sculptures appear to be her version of Grant Wood's *American Gothic*. Zucker is a fine sculptor whose lighthearted intelligence has too often been weighed against the sheer tonnage of her contemporaries' ambition. These works owe a great deal to the turn-of-the-century latticework on Vermont houses, but they are less architectural than metaphoric—more like leaning personages on a slatted floor. They resemble Vermonters at a cocktail party, isolated from one another yet keeping up a tenuous conversation. (Pam Adler Gallery, 37 West 57th Street, through July 1.) ▬

Stuttering

The characteristic manifestations of stuttering – repetition of sounds, syllables and words, prolongation of sounds and voice blockage – result from distortions in speech muscle movements.

The professional staff of licensed speech pathologists at the Communications Reconstruction Centers specializes in the administration of the Precision Fluency Shaping Program. During three intensive weeks of treatment the program focuses on the systematic reconstruction of speech muscle movements.

REGISTER NOW FOR SUMMER PROGRAMS
ADULTS AND CHILDREN

Orientations Available — No fee. Call for an appointment

crc COMMUNICATIONS RECONSTRUCTION CENTERS. INC
450 Park Avenue, New York, NY 10022 • (212) 355-7111

$400 CONVERTIBLES

New York City's largest selection of $400 convertible sofabeds. Comparable values to $600.

JULY 4TH SALE

JENNIFER CONVERTIBLES

MANHATTAN
THE VILLAGE 750 Broadway (bet 8th St & Astor Pl) 677-1539
EAST 28th ST. 404 Park Ave So (cor. 28th St) 532-4697
EAST 54th ST. 1014 Second Ave. (bet 53rd & 54th Sts) 751-1720
EAST 79th ST. 1530 Second Ave (bet 79th & 80th Sts) 535-1242
WEST 57th ST. 1770 Broadway (bet 56th & 57th Sts) 581-1559
WEST 89th ST. 2424 Broadway (bet 89th & 90th Sts) 787-8507

FOREST HILLS
111-06 Queens Blvd. (75th Ave) 268-7109

BROOKLYN
2512 Ave. U. (E. 26th St) 332-3655

STORE HOURS: MON-FRI 10-9PM, SAT 10-6PM
ALL STORES OPEN SUNDAY 12-5PM

Victor's Cafe 52

- Cuban Cuisine
- Seafood Specialties
- Roast Pig, Black Bean Soup
- Plus 54 Other Great Entries

VICTOR'S CAFE '52
236 W. 52nd Street
Violins & Piano Music
Skylight Rooms
(212) 586-7714

VICTOR'S CAFE
240 Columbus Avenue
3 Stars — N.Y. Times
Sidewalk Cafe
(212) 595-8599

The *best* of the 20 Regions of Italy...
Gian Marino
★★★ N.Y. Times
221 E. 58 St. TUES.-SUN.
LUNCH • COCKTAILS • DINNER
By Res.: 752-1696
Complete Lunch $16

Theater/John Simon

SONGS AT TWILIGHT

"...An unpatronizing salute to older people, *Taking My Turn* is, despite its flaws, a healthy, exhilarating gesture..."

THIRTEEN YEARS AGO, THERE WAS A WINning off-Broadway musical, *The Me Nobody Knows*, based on the writings of anonymous kids from the urban ghettos. Now the same team of adapters brings us the other end of the spectrum in **Taking My Turn**, "based on writings by people in their prime." How the material was gathered is unclear, though "prime" is clearly a euphemism. The speakers are manifestly real people who treat the everyday problems of life and death in the crepuscular years with humor, a zest for living, a useful blend of honesty and self-deception, and roughly equal doses of originality and triteness. Like *The Me Nobody Knows*, this is a collage of monologues and dialogues adapted by Robert H. Livingston (who also, pedestrianly, directed), with lyrics constructed from the same texts by Will Holt to music by Gary William Friedman. The choreography is by Douglas Norwick, who has done less for this show than Patricia Birch did for its predecessor, but, then, older folks do not dance as easily as youngsters.

Nor, regrettably, do they express themselves as freshly. Still, the eight performers who stay in the same characters, sketchily delineated but consistent, do get a fair number of provocative or amusing utterances each. So a woman (Margaret Whiting) reflects about yielding her seat on a bus: "A few months ago, I noticed that I was standing for people younger than I. I still stand, but not if she dyes her hair. If she wants to look 45, let her stand." But most of the humor is of lower voltage, e.g., "As for Florida, you have to be an orange to live there," or this bit of homespun dialectics about walking in the park in off hours: "What's the worst thing that can happen to you? You can get murdered, then you stop living. But what's the point of stopping living before you are murdered?" (You can also get horribly maimed.) Most of the show's wit and wisdom are on the level of "Age doesn't make you boring; boring makes you boring." Nice, but not exactly top-drawer. And sometimes the lavender sachet gets awfully insistent, as in "We always had handkerchiefs: blow handkerchiefs and show handkerchiefs."

Yet these characters are engaging, even if the show's devisers had to resort to fairly desperate stratagems to make them interact, to maneuver them from dialogue into songs, and to surround them with a semblance of plot. But when the musical numbers work, all is dandy. Thus Sheila Smith sings impassionedly "Two of Me," a rousing and touching song about her former and present selves; thus Tiger Haynes enchants with a wry, bluesy confession, "I Never Made Money From Music"; and so the entire company joins in a resolution to live more hedonistically (albeit on a modest scale) with the sprightly "Pick More Daisies." Lovely numbers, these, but rather too few; and in the second act Holt's lyrics get mushier and Friedman's tunes soggier to the point of uninspired sentimentality. Even then, however, the six-piece band under Barry Levitt performs with helpful fervor.

Good turns: *Cissy Houston, Margaret Whiting, and Marni Nixon.*

The cast is a persuasive ensemble in which every member has a distinctive personality and multiple skills. Three performers stand out. Mace Barrett exudes a spontaneous, virile decency; whether he sings, speaks, or just gazes ahead, he creates an atmosphere of infectious trustfulness. Tiger Haynes has the most endearing ways with a line, a song, a dance turn (why isn't he given more?); he packs an ironic, playful profundity into the catch in a throwaway line, the roll of a conspiratorial eyeball. And then the irresistible Marni Nixon! A superior singer best known, alas, as the singing voice of such stars as Audrey Hepburn, Natalie Wood, and Deborah Kerr, Miss Nixon has more charm than any of them and looks delightful to boot. She can deliver a song in an onrush of ravishing innocence, peer through her spectacles with bemused benignity, or just sit with turned-in toes and a look of untrammeled expectancy that breaks your heart. What a shame that heretofore she has been more audible than visible; henceforth, she must be both. I can think of scores of actresses who could take lessons in charm from her, even if, as I strongly suspect, charm cannot be learned.

Utterly uncharming, however, is Clarke Dunham's unimaginative set of platforms; Judith Dolan's costumes are unduly dolorous; even David F. Segal's lighting, usually so good, is all commonplaces here. Still, there is some pleasure for everyone in *Taking My Turn*, and for the aging there is enormous encouragement. In our youth-oriented culture, this unpatronizing salute

Photograph by Bert Andrews.

to older people is, despite its flaws, a healthy, even exhilarating gesture.

SAMUEL BECKETT IS UNQUESTIONABLY the greatest playwright of the second half of our century. But he was always a minimalist, exulting in making do with less even as he strikingly evoked the daily depredations of existence on our decreasing potencies. He allowed his characters to do less and less, as his dramatic means became more and more stripped down. No further paring down is possible, yet Beckett continues to whittle away. In the corner into which he has deliberately painted himself, he can only bang his head against the wall; but the stunning éclat of this metaphysical head-banging has dwindled, with repetition, to a dullish thud.

The trio of short Beckett plays now at the Harold Clurman Theatre is an orgy of self-denial, a feast of physical and spiritual *askesis* in which outer and inner agencies combine to render human beings ever more crippled and downtrodden as they are being translated into non-being. I list the titles—**Ohio Impromptu, Catastrophe** (dedicated to the imprisoned Czech playwright Vaclav Havel), and **What Where**—but little would be achieved by my trying to tell—even if I could trust myself to be able to do it—what happens, or doesn't happen, in them. One thing, though, is manifest: Late Beckett plays differ from earlier ones by the total absence of joy. Before, even if the joy was grim, masochistic, mere gallows humor, it was there. The characters recollected footling pleasures from their past, savored their miseries with a stoic transcendence, harbored minuscule hopes with lavish stubbornness, and, if all else failed (as it usually did), looked forward to annihilation with gleeful consent.

None of that in these playlets, where the author's inventiveness seems to ossify before our eyes and ears. In *Catastrophe,* to be sure, the tormentor still delights sadistically in further dehumanizing his victim—a beastly kind of humor, if humor at all—but the systematic way in which the last human survivors in *What Where* destroy one another lacks even a shred of sardonic merriment, is etched in pure monotony and boredom. So, too, the metaphor in *Ohio Impromptu,* though interesting as an image, is doggedly dragged out beyond endurance, without even sardonic—never mind comic—relief. I can only surmise that Alan Schneider, the director, and the cast headed by David Warrilow and Donald Davis have done their human best in a barely human enterprise. Marc D. Malamud's quasi-subliminal sets and niggardly lighting are appropriate, as is Carla Kramer's forbidding costuming. Those who enjoy following Beckett's artistic self-immolation should find the evening egregiously rewarding.

Five-Six-Seven-Eight . . . Dance! IS A TV spectacular for Sandy Duncan blown up for the Radio City Music Hall. Actually, it is for Sandy and her hubby, Don Correia, personable singing and dancing comedians both, but both of them fatally addicted to cuteness, which reaches terminal stages when much of the show is constructed around their cute marriage, cute jealousies, and cutely affectionate bickering. In a typical production number, Don is flying and hoofing down to Rio on the nose of a jetliner on whose wings 36 Rockettes tap in Marilyn Monroe outfits with steam lifting their skirts, when who should come flying in hot—or, at any rate, lukewarm—pursuit but Peter Pan, a.k.a. Mrs. Correia.

The medium-spectacular production numbers and unspectacular but competent singing and dancing to a part-old, part-new score are clearly aimed at children, old folks, and, especially, tourists. Yet there are some peculiarly discordant notes in this potpourri written by Bruce Vilanch, chief purveyor of material for Bette Midler and Peter Allen. So we get the lowest of low camp when Ken Sacha in drag impersonates Midler and disburses moderately obscene jokes in a temple formerly dedicated to Christmas and Easter pageants and other more or less pious platitudes.

Ron Field's choreography and direction are solidly mediocre, and the intimate talents of Armelia McQueen and Bill Irwin do not flourish in the crashing vastness of the mammoth stage. Particularly disheartening is a brief appearance by Marge Champion, who single-handedly scuttles the hopes held out by *Taking My Turn.* And, ineluctably, there are the Rockettes, for whom Erich Kästner must have created that great line in his poem "Chor der Girls"—"*das ewig gleiche Beinerlei,*" a pun so brilliant as to be worth learning German for.

Great Days, BY DONALD BARTHELME, transposes nearly verbatim some of that barbedly devious writer's sketches (stories?) to the stage, the dialogue almost arbitrarily parceled out to two or three nebulous characters. The fey, elucubrated wit requires more time to coalesce than stage delivery permits, and the conceits—with the odd felicitous exception—seem *recherché* and indecently elusive. J Ranelli has directed the undirectable competently in a marvelous minimal setting by Neil Peter Jampolis; David C. Woolard's costumes have the right fillip, and Arden Fingerhut's lighting is sovereignly suggestive. In the cast of six, Jeanne Ruskin and James Greene are best, Robert Stattel and the insufferable Penelope Allen worst. Call it elegant doodling. ▬

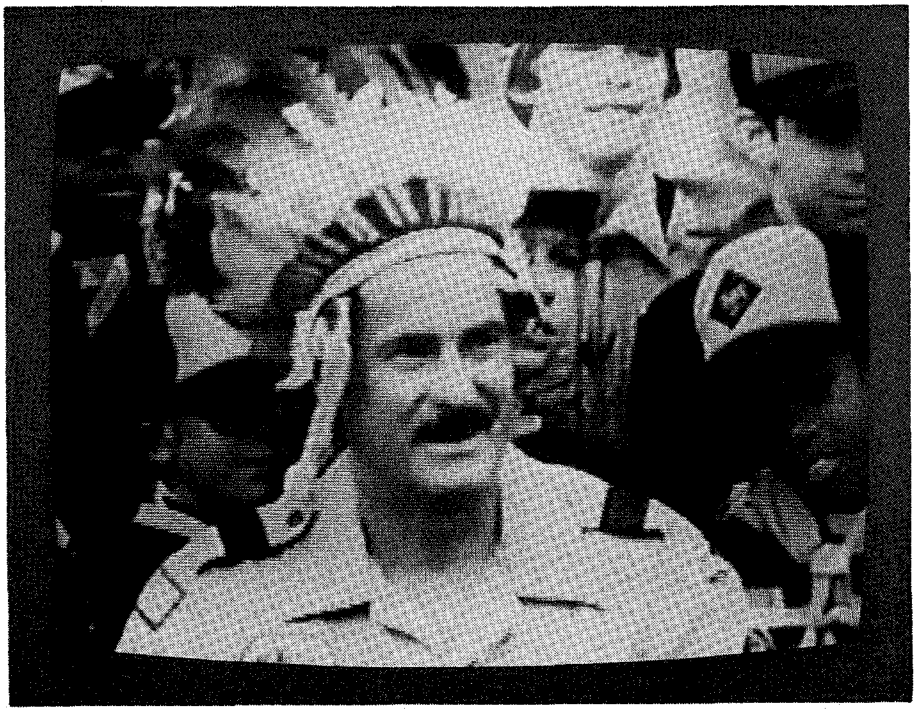
Café Versailles
Paris in New York!
Produced by Leonard Miller
Conceived & Directed by George Reich
Spectacular
New Floorshow
"C'est si bon!"
- Fabulous French Revue directly from Paris
- Cast of 20! 2 Shows Nightly
- Superb French & Continental Cuisine for Lunch & Dinner
- Cocktail Hour 5 - 8 pm, Live Music
- Midnight Romance on the piano with Riccardo. Midnight to 4am, Nightly
- Dancing
OPEN 7 NIGHTS
NO COVER WITH DINNER
151 East 50th St. (Lex. & 3rd) NYC 753-3471, 3884

IBIS
The Most Beautiful Belly Dancers
It's Wild . . .
Exciting . . .
Sensuous . . .
and lots of Fun!
*Continuous Shows
*Open 7 Nights
*Authentic Middle Eastern Music
*Gourmet Middle Eastern Cuisine
Jackets Required
151 E.50th St.(Lex/3rd)NYC 2nd floor 753-3429

Television/James Wolcott

BUFFALO BILL, WON'T YOU GO OUT TONIGHT?

"...*Buffalo Bill* has all the ingredients of a fast, smart entertainment, but it relies desperately on borrowed ingredients..."



Happy warrior: *Dabney Coleman as the low, roguish talk-show host.*

DABNEY COLEMAN, THE STAR OF THE rambunctious new NBC comedy series **Buffalo Bill** (Wednesdays; 9:30 P.M.), is an actor who specializes in dirty-tricksters. With his slick black hair and darting, furtive eyes, Coleman looks as if he had a snapshot of Richard Nixon taped to his dressing-room mirror, and he often plays Nixonian villains. In his most famous movie role—as the conniving boss in *9 to 5*—he ran a groove across the carpet as he fumed and swore strange oaths. As Bill Bittinger, the host of a daytime talk show in Buffalo, New York, Coleman is once again playing a classic rat fink, a man who would drive orphans into the cold if he thought it might bolster his ratings.

Full of neighborly cheer, Coleman's Buffalo Bill is always smacking his hands together and asking his studio audience to give a "big, warm Buffalo welcome" to some visiting cookbook author, but in close-ups his eyes ping from side to side with malice, boredom, lechery. In his low, roguish swervings, he doesn't discriminate. Every woman is crudely wooed, every competitor is stalked with a drawn dagger, every underling is threatened with exile to the unemployment line. An ogre of greed and libido, Buffalo Bill is a cross between one of Sinclair Lewis's hypocrite boosters and Ted Knight's immortal Ted Baxter, on *The Mary Tyler Moore Show.* Like Ted Baxter, Buffalo Bill longs to leave his frosty, friendly surroundings and strut his ego in the canyons of Manhattan. He won't rest until he's close enough to count every dignified gray hair on Dan Rather's head.

Created by Tom Patchett and Jay Tarses (who wrote for that amiable nut bin *The Bob Newhart Show*), *Buffalo Bill* has been booked solid with sane foils and assorted zanies. Among the sane foils is Bill's director, Jo-Jo (Joanna Cassidy), who's unflustered by her star's lewd advances, deftly averting her eyes when he asks her out to dinner by murmuring, "I want to say 'thank you' with a steak." Demurely sane, too, is Bill's young research assistant, Wendy (Geena Davis), a tall, shy ostrich whose pleated miniskirts leave her legs perilously exposed to Bill's climbing gaze. Wielding a rude powder puff is the show's black makeup man, Newdell (Charles Robinson), who between harsh dabs informs Bill, "Ain't *my* idea to powder yo' face." And as on *WKRP in Cincinnati* (another series set at a family-size media operation), the boss man at Bill's station—Kurt Shub, played by the comic stage actor Max Wright—is a weak daddy rattled and riddled with small timidities. In the show's few quiet moments, you can almost hear antacid tablets fizzing in his anxious stomach. To complete the *Bob Newhart* connection, Bill's stage manager is played by John Fiedler, who appeared regularly on the old *Newhart* show as a patient whose inferiority complex was so acute that his meek voice seemed to float up from under the furniture. Here, he wears a headset and dashes from crisis to crisis, trying to anticipate the next crash of Bill's ego.

In casting and writing, *Buffalo Bill* would appear to have all the ingredients needed for a fast, smart, wiseacre entertainment, and so far the ratings have been robust, the critics receptive. I feel as if I'm going against the flow of traffic, but I really don't dig *Buffalo Bill,* in part because the series relies so heavily and desperately on *borrowed* ingredients. Patchett and Tarses have affectionately looted choice bits from *Bob Newhart, Mary Tyler Moore,* and *WKRP in Cincinnati,* but their comedy execution is so insecure that those choice bits serve only to remind you of how much better those earlier shows were. When Buffalo Bill pretends to bare his soul with a series of pious humilities, his insincere sentiments seem to come straight from Ted Baxter's mouth—and Ted Baxter was a far more inspired creation.

With his senatorial bearing and radio-announcer resonance, Ted Baxter was a blockhead version of Lowell Thomas, always addressing his audience as if talking into the teeth of a raging inferno; he was so dapper and confident and yet so deranged with vanity that he was a walking oxymoron—a *bent* straight arrow. Buffalo Bill, by contrast, is simply just another grasping, grubby glory hound, always fidgeting, always scanning the scene for an escape route. The show itself seems to have absorbed Bill's fidgetiness into its own bloodstream. The staging is antsy, the editing is needlessly busy, and the impatient laugh track often shears off the ends of the characters' sentences, lopping off punch lines as if they were unwanted blooms.

Photograph by Roberto Brosan.

Buffalo Bill moves with such bullying haste that the show itself often seems inconsiderate, even bruising. In a recent episode, Bill was tossed from the stirrups to learn that the station had decided to equip him with a co-host—Tamara Brooks (Simone Griffeth), a pretty young thing with streaked blond hair and a skin tone that gives off a buttery shine. To Bill, Tamara is "a bimbo from the hinterlands" muscling in on his territory, and he pleads with God to find a way of ridding him of this intrusive nuisance. God obliges. On their first telecast together, Tamara is so rigid with fright that her words catch in her throat and she begins coughing, choking; pretending to demonstrate the Heimlich maneuver, Bill grabs her from behind, then flings her roughly to the floor, where she fights for breath as the show cuts to a commercial. Afterward, breathing has been restored, but she's too shaken to continue, and Bill's desire to fly solo has been fulfilled. Casting his eyes heavenward, he tells God, "Thanks." Not only was the slapstick too brusque to be funny, but the way that the show let Bill have his way and yet not be responsible for his partner's failure seemed a cheat.

Unlike most comedies on television now, *Buffalo Bill* isn't a hopeless case—there's enough talent in front of and behind the camera to make the series a going proposition. But the show needs to be taken by the scruff of the neck and given a calm talking-to. A summer entry, *Buffalo Bill* is hoping to find a berth in NBC's fall schedule, but if it doesn't learn to pace itself, it's going to sputter and run out of gas long before autumn. Rather than raid classic TV comedies for any more loose parts, Tom Patchett and Jay Tarses have got to come up with a few original whatsits on their own. And can't someone in costuming find a more grown-up skirt for poor Wendy? Her knees look awfully embarrassed.

SILVERY PALE, ANDY WARHOL INTRODUCES each issue of his new tele-magazine series, **Andy Warhol's TV** (Mondays; 10:30 P.M.; Madison Square Garden cable), while sitting propped up in a chair, looking like Death's ventriloquist dummy. A video complement to *Interview* magazine, *Andy Warhol's TV* is evidence of how the sly, fey provocations of camp have become as tame and sweet as after-dinner mints. Along with glimpses of famous cheekbones (Cheryl Tiegs chasing a badminton bird across the net, Carol Alt working a wanton knuckle into her mouth), the show's first two installments took the viewer on tours of arty-smarty openings, such as the downtown affair at which artists presented their designs for shoes and shoe displays—"I *love* shoes, they're moving sculpture," claimed artist Rodney Ripps, while Fran Lebowitz lingered in the background, nursing a moody cigarette. There was also the usual in-town-to-promote-a-movie fluff. Ali MacGraw hugged her knees and described working as a photographer's assistant, ironing ribbons for Jean Shrimpton's perfect neck; Clio Goldsmith recounted her failure to meet Burt Reynolds's sex-bomb expectations; Annette O'Toole spun out some amiable piffle about playing Lois Lane's rival in *Superman III*. With the third show, however, *Andy Warhol's TV* moved away from glossy chat and found richer areas of investigations along the peripheries of fame. Despite Warhol's numbed-out tone, the show has taken on bold flexes of life.

In that third show (which is still running), *Andy Warhol's TV* interviewed the muscular dancer-choreographer Molissa Fenley, who pumped iron in the gym and did a lot of interpretive thrashing about in her studio. There was also a visit with the photographer Cindy Sherman, who has the washed-out, freckled affectlessness of the kinds of characters Sissy Spacek used to play, even when she dolls herself up in B-movie-slut lingerie. The show's big set piece was a fashion show by designer Issey Miyake on the U.S.S. *Intrepid*, in which models rubbing their fists in their eyes came at the camera in invading waves, twirled, then made way for the next insect horde. Superbly shot, this brief segment told you far more about the shazam and boneless lyricism of fashion than all of Frederick Wiseman's musings on the subject in his PBS documentary *Model*. So splashy are these features that Warhol's presence on *Andy Warhol's TV* seems superfluous—if he made like Caspar the Friendly Ghost and did a complete vanish, no one would notice. Yet, like Alfred Hitchcock on *Alfred Hitchcock Presents*, Andy Warhol has become his own macabre mascot, earning with his legend the right to a little camera time. He uses Death, Death uses him.

IF YOU WORSHIP THE AIR MODELS GLIDE on (I know I do), you won't want to miss the **Face of the 80's** competition (June 20; 11:30 P.M.; Channel 11), in which a squadron of international skinnies display their pouts and lean bones in the pursuit of a $250,000 modeling contract. Last year's contest was super, and this year's show features Irene Cara singing "Flashdance . . . What a Feeling" and Engelbert Humperdinck looking smarmily amused. The whole thing threatens to be trendy, vapid, exploitative, and vile, and I feel it is my duty to watch every degrading moment with a bowl of popcorn in my lap and a six-pack of diet soda near at hand. Morally, we television critics must never be afraid of roughing it.

USED FUR MIRACLES ON 3RD AVE.

The finest collection anywhere – thousands of beautiful nearly new furs – Mink, Sable, Fox, Lynx. Coats, Jackets, Stoles.

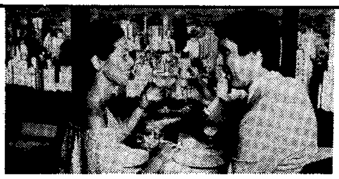
All furs available at a small fraction of their original cost. We sell, buy, trade. SEE FOR YOURSELF.

NEW YORKER FUR THRIFT SHOP
822 Third Ave., N.Y., N.Y. 10022
(212) 355-5090

WIDE LAPEL SUITS?
Change to Narrow Lapels!
Reg. $35 – With this Ad $25
First Jacket only—for New Customers
Custom Made Suits & Complicated Alterations our Specialty.
BHAMBI'S Custom Tailors, Ltd.
14 E. 60th St., N.Y. (Suite 610)
(212) 929-7795 Mon.-Sat.: 10-7

JAPANESE SHIATSU MASSAGE
Men & Women
Mon. - Sat. 11 AM - Midnight
Sauna, Showers, Gift Certificates
A Member of B.B.B.
SALON de TOKYO INC
200 W. 57th St. (Cor. 7th Ave.) / 757-2187

New York Health & Racquet Club
When you look better, you feel better!



Tonight dine 43 stories above New York
TOP OF THE PARK RESTAURANT
Complete Dinners from $16.95 No Extras.
Cocktail lounge open til after midnight.
RESERVATIONS 333-3800
On Top of the Gulf & Western Building, 60th Street and Central Park West.
(3 Blocks South of Lincoln Center and 5 minutes from all Broadway theatres)

Music/Peter G. Davis

MODERN ROMANCE

"...The Horizons '83 festival may have oversold the New Romanticism, but it was a grandiose bash nonetheless..."

ANYONE WHO MANAGED TO KEEP PACE with the New York Philharmonic's **Horizons '83** festival early this month must have emerged slightly frazzled. Crammed into two hyperactive weeks "that could just change your mind about the meaning of new music" were six concerts featuring the Philharmonic and three of the city's leading contemporary chamber ensembles playing 23 works; four evening-long symposia; an open rehearsal; face-to-face encounters with the composers before and after each concert; a barrage of polemical essays in a souvenir booklet; and countless opportunities for ideological fist fights. Whatever else may be said of it, Horizons '83 was a grandiose bash accompanied by more hoopla than any new-music event staged hereabouts within living memory. At the very least, the Philharmonic did a spectacular marketing job on behalf of a commodity generally considered to be box-office poison, and Avery Fisher Hall was nearly full every evening.

No doubt much curiosity was piqued by the festival's basic premise, which coyly posed the question, "Since 1968, a New Romanticism?" Perhaps some naïve Philharmonic regulars were even hoodwinked into thinking that contemporary composers had finally seen the error of their ways and were at last writing in the style of Tchaikovsky and Brahms. A quick reading of the small print would have disabused those deluded folk. Although Jacob Druckman, the Philharmonic's composer in residence and artistic director of Horizons '83, passionately insists that a new romantic spirit is indeed afoot in contemporary music, he would be the first to admit that composers' expressive language is still very much of today.

For the past several years, says Druckman, Dionysian elements of sensuality, mystery, ecstasy, nostalgia, and transcendency have suddenly burst forth as composers have attempted to re-establish contact with audiences long alienated by the severe Apollonian rationality of the post–World War II generation. As it turned out, many of the astringent scores played during the festival argued just as eloquently against this thesis as for it. I suppose Druckman overstated the case to create expectations of communicative, stimulating, and sensually pleasing musical experiences.

If romance did not fill the air every minute, there was plenty of ardent prose in the composers' program notes. Marc-Antonio Consoli wrote how *Afterimages* was inspired by his marital separation. In the preface to *All in the Golden Afternoon,* David Del Tredici confessed that his fifteen-year musical obsession with *Alice in Wonderland* arose from a nostalgic wish never to grow up. Section three of Luciano Berio's *Sinfonia,* we were told, represents "a voyage to Cythera" onboard the third movement of Mahler's Second Symphony. Fred Lerdahl's *Chords* originated in a vision. We have certainly come a long way from twelve-tone row charts, complex graphs, and intellectual analyses that scientifically explain the presence of every note in the score.

At the festival's end, few were much wiser about what constitutes today's "new romanticism" beyond vague talk of ecstasy, transcendency, and the like. In terms of pure aural effect, many of the works—Donald Martino's Triple Concerto, Leonard Rosenman's *Foci I,* and Frederic Rzewski's *The Silence of the Infinite Spaces*—sounded as rigorously severe, awkwardly experimental, or uncompromisingly Apollonian as anything written before 1968, that magic year, according to Druckman, when composers once again whiffed "the scent of Byron's western wind" (actually it was Shelley's western wind, but never mind).

What's new: *Zubin Mehta conducts the Philharmonic in Luciano Berio's* Sinfonia.

Although Druckman's choice of 23 scores only partly supported his general premise—and even those six programs could hardly be called a comprehensive view of the new-music scene—some interesting patterns did emerge. To my mind, the most striking aspect of Horizons '83 was its anything-goes attitude, which reflected a refreshing lack of hard-line dogma among the compositional fraternity. The world of contemporary music is a much friendlier and less cliquish place than it was in the 1950s, when every composer was pressured to pay strict allegiance to one school or another and was roundly denounced for any signs of defection.

It was also instructive to observe Horizons '83 from the perspective of its 50-year generation span, from the oldest composer (William Schuman, 73 this August) to the youngest (Aaron Jay Kernis, just 23). Unfortunately, Schuman was the only elder statesman represented. His style was formed in the optimistic "Americana" years of the 1930s and he continues to develop the buoyantly exuberant language of that

Photograph by James Hamilton.

period in fresh ways, independently of the compositional turbulence that erupted in between. Schuman's *Three Colloquies* for horn and orchestra may not be his most important score, but its clean sonorities, surefooted directionality, and dignified tone could only have been conceived by a mature musician who never doubted himself or the sort of music he wanted to write.

That can hardly be said of the succeeding generation. American composers born in the 1920s or 1930s, with a few notable exceptions (Ned Rorem, for example, inexplicably excluded from the festival), have thrashed about in confusion, uncertain of where to turn next. Some, like Frederic Rzewski or Lukas Foss, have tried out every fashion the moment it appeared and with variable success. Others, like George Rochberg and David Del Tredici, grandly renounced serialism in the 1960s and embraced tonality with all the fanatic fervor of religious converts. Despite such dramatic recantations, their tonal-flavored music sounds just as self-consciously uptight and aesthetically unsatisfying as their earlier serial scores.

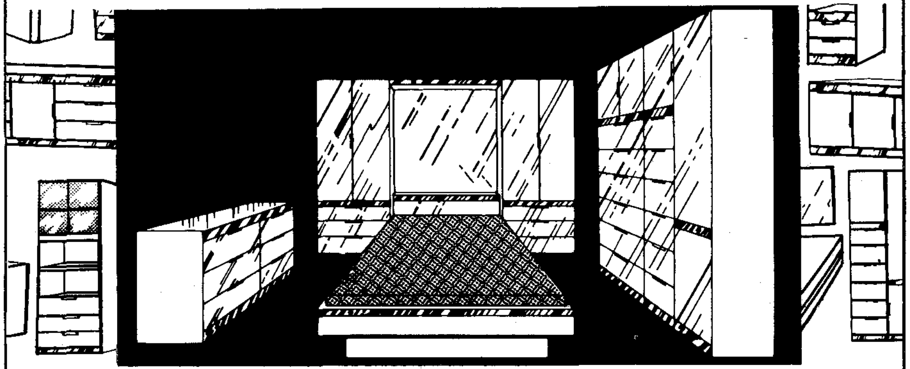
The younger, under-40 composers never got trapped in that stylistic cul-de-sac, and they freely help themselves to whatever late-twentieth-century techniques best suit their expressive needs. I especially enjoyed John Adams's *Grand Pianola Music,* which uses many up-to-date minimalist devices, elaborating on them with considerable imagination and flair. Even here, though, I sensed a slight reticence, even embarrassment, as though Adams was not quite prepared to pursue his ideas to their logical conclusions. *Grand Pianola Music* was fun, but it did not always have the strength of its own lusty, vulgar convictions.

In some ways the most provocative concert was the open rehearsal conducted by Zubin Mehta and Arthur Weisberg. Mehta prepared two scores, *dream of the morning sky (Cycle V)* by Aaron Jay Kernis and *Symphony From Silence* by Nicholas Thorne, both composers in their twenties. Neither piece was quite technically assured or stylistically focused, but I admired the music's eager urge to communicate and brash self-confidence. If this unbuttoned spirit is typical of what to expect from today's budding young composers, the next decade looks bright.

Horizons '83 may have oversold its theme—by the last concert very few listeners seemed convinced that we are about to enter a new age of heart-on-sleeve romanticism. No matter. It was still a lively survey that explored many important trends and demonstrated without a doubt that contemporary music has more vitality and variety, and healthier future prospects, than most people ever suspected.

CUSTOM DESIGN YOUR BEDROOM FOR THE PRICE OF AN ORDINARY BEDROOM SET

CHOOSE FROM 200 UNIQUE MODULAR UNITS



FREE IN-STORE DESIGN CONSULTING

Now you can design any size bedroom with pizazz, practically, and perfectly suited to your needs.

This unique modular bedroom system has an incredible variety of components. So you can choose the drawer space, closet space, storage space, and sleeping space that's perfect for the size of your room.

Bring along your floor plan. Our in-store design consultants are always available to help you at no extra charge.

The results will be a beautiful customized bedroom at a dream of a price-only at DFW.

DESIGN FURNITURE WAREHOUSE™
We Discount Luxury

DFW has the largest selection of modular sofas in N.Y.

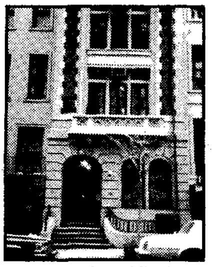
902 Broadway at 20th St. New York, N.Y. 10010
(212) 673-8900 Mon.-Fri. 10-6, Sat. 10-5, Sun. 12-5

BRIAN BORU PURE IRISH LINEN SHIRTINGS

From our sewing rooms in Galway, over 500 years of traditional Irish craftsmanship is woven into each of these Brian Boru elegant Irish Linen cambrics — the world's most exclusive shirt for executives who can afford, and will only accept, the very best.

Colours: White, Lt. Blue, Lemon, Pink ..... $80.00 Each*
Collar Styles: Standard, British Flair, Button Down, Pin Tab
All orders must include neck and sleeve measurements.

Available only through U.S. Sales Division
MONTROSE CORPORATION / 3731 S.W. 124th Court — Miami, Florida 33175
**Minimum Shipments: 3 shirts per carton. Price includes customs duty and frieght on prepaid orders. Allow 4-6 weeks for delivery.*



CO-OP FOR SALE
35 W. 54th St.
Between 5th & 6th
■ Greatest location in Manhattan ■ 1 Bedroom ■ 1 Large Living Room w/wood-burning FP ■ Balcony ■ 1 Large dressing room/bath ■ Kitchen w/DW and frost-free refrigerator ■ Foyer ■ Brownstone building w/elevator ■ $165,000 ■ Low-maintenance, 65% T.D. ■ Close to everything — MOMA, Shopping, Theatres, Trans., Restaurants, Park ■ Highly-landmarked block ■ 3 large closets ■ 2 air conditioners ■ Free laundry facility ■ **Contact owner:** (212) 679-8443 or (212) 664-3454

Work out in comfort
CREDIT CARDS ACCEPTED
247-7572
249-8400
BERMUDA CHAUFFEURED LIMOUSINE SERVICE
FOR ANY TIME, MOOD, OR PLACE

Café du Soir
TRADITIONAL FRENCH CUISINE
in YORKVILLE at MODERATE PRICES
Under the operation of CLAUDE, the owner
LUNCHEON • DINNER Daily • Closed Mon.
322 EAST 86 ST. (bet. 1st & 2nd Aves.)
AT 9-9996 & 427-3900

NEW YORK'S FINEST CLASSICAL ITALIAN RESTAURANT
Rossini's
108 E. 38th ST. (Bet. Park & Lex.)
MU3-0135•Cl.Sun.
Maj. Cred. Cards

Prix-fixe
Le Champignon
Theater Menu
35 West 56th Street
Reservations 245-6335
All major credit cards accepted.

Authentic Brazilian Cuisine
Samba Dancing
Brazilian Brunch
S.O.B's
204 Varick Street
243-4940

SALES & BARGAINS

BY LEONORE FLEISCHER

Warehouse Sale

THIS COMPANY HAS A LARGE MAIL-ORDER business in men's and women's fashions, featuring those from famous designers and with its own label. Now it is clearing out spring and summer items to make room for fall and winter merchandise, and offering 40–70 percent off catalogue prices. For men sizes S–XL: Oleg Cassini double-breasted blazers, were $165, now $99; Oscar de la Renta silk-blend sport coats, were $185, now $111; Members Only jackets, were $49.95, now $30; all-silk-seersucker short-sleeved shirts, were $55, now $33; all-cotton argyle sweaters, were $46.95, now $29; terrycloth shorts, were $16.95, now $10; Cézar linen-blend sweaters, were $59.95, now $36; Christian Dior silk-blend sweaters, were $46.95, now $28; Valentino mohair-blend sweaters, were $85, now $26.40; Dimitri all-silk shirts, were $45, now $27; also, many assorted short- and long-sleeved shirts, terrycloth coordinates, and more. For women sizes 4–16: Cinnamon all-cotton jumpsuits, were $75, now $45; all-cotton striped blazers, were $65, now $39; Samuel Blue dresses, were $70–$105, now $42–$63; Regina Porter white cotton sailor pant outfits, were $79.95, now $24; Head sport collection, including shorts, pants, and tops, were $26–$36, now $15.60–$21.60; Jag jeans, boxy blazers, and oversize and snap-front shirts, were $38–$68, now $22.80–$40.80; sets of Gregge camisole top and elastic-waist skirt, were $66, now $39.60; Geoffrey Beene aqua cotton peasant blouses and coordinating striped skirts, were $44 and $84, respectively, now $13.20 and $25.20; hand-painted shorts, were $39.95, now $12; assorted bathing suits, were $39.95–$58, now $24–$35; Marisa Christina silk-and-cotton-blend pullovers, were $49.95, now $30; and much more. American Express (A.E.), Carte Blanche (C.B.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.) accepted; no checks; all sales final. *Lew Magram Fashion Warehouse, 250 West 54th St., twelfth floor (586-4828); Mon.–Sat. 9 a.m.–4 p.m.; through 6/30.*

Airplane Gear

ALMOST EVERYTHING IN THIS SHOWROOM is aviator-styled and unisex. Samples, discontinued stock, one-of-a-kind, and irregular items have been marked way down. A few examples: black or gray nylon bomber jackets, retail $59.95 and $79.95, here $25; a group of flight jackets for women in poplin, leather and buffalo leather, retail $69.95, $210, and $225, respectively, here $22.50, $110, and $150; zippered flight suits in a limited range of sizes, retail $79, here $19; neckties with airplane motifs, retail $10.50, here $5.50; a group of unisex fleece sportswear for the athletic—shorts, jogging pants, and hooded jackets, retail $25, $30, and $49, respectively, here $5, $10, and $15; about 100 one- and few-of-a-kind leather and leather-and-canvas jackets, retail $359–$600 each, here $99–$450; three-quarter-length leather coats with belts, retail $375, here $125; nylon swim trunks, retail $16, here $8.50; also, duffel bags and much more. M.C., V., checks accepted on purchases of $100 or more; all sales final. *The Cockpit, 627 Broadway, near Houston St., seventh floor (420-1600); Mon.–Sat. 10:30 a.m.–4:30 p.m.; through 6/25.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

Lingerie

RIA'S PRETTY SLEEPWEAR, LOUNGEWEAR, and underwear are available at below wholesale prices here for four days only. The size range is P–M. A few examples: samples and some one-of-a-kind silk lingerie, including jumpsuits, tunic sets, and gown-and-kimono sets, retail $600–$1,000, here $220; camisoles of silk or rayon, retail $60–$100, here $15–$35; Italian pima-cotton lingerie in tiny floral prints (chemises, retail $60, here $25; kimonos, retail $80, here $35); silk camisoles, retail $40, here $18; a large assortment of bikini underpants in cotton or silk, retail $10 and $20, respectively, here $4.50 and $7.50; silk G-strings, retail $12, here $5; sachets, retail $4, here $1.25; also, assorted silk or cotton pieces from previous seasons, all priced very low. Cash-and-carry only; all sales final. *Ria Designs, 167 Madison Ave., at 33rd St., Suite 402 (685-0945); Mon.–Thurs. 3–7 p.m.; through 6/23 only.*

Shoes for Her

THIS LITTLE STORE IS A GOOD PLACE FOR name-brand medium-priced shoes year-round because the shoes are always discounted. Now, with a sale on spring and summer merchandise, no pair of shoes will cost more than $28, and quite a few will cost less. The size range is 4–10M and 7–10N. A few examples: Caressa spectator pumps, retail $65, usually $53 here, now $28; Palizzio pumps, retail $74, usually $59 here, now $28; Shoe Strings mesh open-toed shoes, retail $62, usually $42 here, now $28; Unisa beaded shoes, retail $38, usually $30 here, now $20; woven-leather flats, retail $49, usually $39 here, now $17; Jacques Cohen espadrilles, retail $30, usually $23 here, now $17; and more. Also, a group of one- and two-pair-of-a-kind shoes are available at even lower prices. Boots are also on sale here: Golo fleece-lined waterproof boots, retail $72, usually $57 here, now $37; Golo Glitzy high-heeled leather boots, retail $130, usually $110 here, now $49. M.C., V., checks accepted; all sales final. *Her Shoe Outlet, Inc., 54 East 11th St. (673-5840); Mon.–Wed. and Fri. 10 a.m.–6 p.m., Thurs. till 7 p.m., and Sat. till 5 p.m.; through 7/22.*

Shoes for Him

CHURCH'S SHOES FOR MEN ARE MADE IN England and are almost all classically styled for business, dress, or leisure. A large selection is on sale now in a wide range of sizes. A few examples only: the Bangor, a penny loafer, was $62.50, now $47.50; the Lancaster, a black-and-white or brown-and-white spectator wing tip, was $135, now $65; the Cromwell, a calfskin ankle boot, was $195, now $110; the English Country Squire, a suede three-eyelet tie shoe with crêpe sole, was $125, now $85; the English Country Boot, a suede chukka with crêpe sole, was $125, now $85; white or "dirty" bucks, were $65, now $49.50; the Norfolk, a long-wing brogue, was $85, now $59.50; the Clifton, a French calfskin slip-on, was $199.50, now $139; the Cap oxford, was $180, now $129; the Wimbledon, a suede sport tie shoe, was $125, now $55; the Jermyn, a three-eyelet tie shoe in calfskin or suede, was $180, now $129; and many more. A.E., C.B., D.C., M.C., V., checks accepted; all sales final. *Church's English Shoes, 428 Madison Ave., at 49th St. (755-4313); Mon.–Fri. 9 a.m.–6 p.m. and Sat. till 5:30 p.m.; through 8/6.*

Sweaters

SAMPLES AND OVERSTOCK OF ALL-COTton sweaters, all of them hand-knitted in Ecuador, are available at this showroom at wholesale prices. Men's sweaters are in sizes 38–44, and women's in 4–10, but larger women can easily wear the men's sizes. A few examples: waist-length cardigans, retail $200–$225, here $90–$95; a few pullovers, retail $200, here $90; button-front vests, retail $150, here $75; also, for women only, little tank tops that match the cardigans, retail $120, here $35. Cash-and-carry only; all sales final. *Tijuca, 209 West 38th St., tenth floor (382-2227); Mon.–Fri. 9 a.m.–4 p.m.; through 6/24.*

FAMOLARE'S
SEMI-ANNUAL
SHOE SALE
Shoes from our regular stock
STARTING TODAY
JUNE 20

the famolare shoe store
4 East 54th Street, New York, N.Y. 10022 593-1470

We're one of the finest most economical restaurants for steaks, chops, ribs & seafood in New York. . .

LOOK WHAT YOU GET...	FREE BAKED POTATO	FREE SALAD BOWL	FREE GARLIC BREAD	PRICE
Sirloin & Filet Mignon	✓	✓	✓	$9.55
Lobster Tail & Sirloin	✓	✓	✓	9.55
Dublin Steak	✓	✓	✓	6.95
Lamb Chops	✓	✓	✓	7.55
Ribs	✓	✓	✓	6.95
Scampi	✓	✓	✓	8.95
Chicken	✓	✓	✓	5.95
Fresh Fish	✓	✓	✓	6.55

Farnie's 2nd Ave. Steak Parlour
18TH ST. & 2ND Ave., New York City
Free Parking • Credit Cards • 7 Days
Tel. 228-9280

PARADISE ON ICE
The Hottest Musical on Skates!
2 BIG SHOWS NIGHTLY—
9:30
&
11:30
MON.
THRU SAT.
NO COVER
2 DRINK MIN.
In the LaRonde Showlounge at
The Sheraton Centre New York
SHERATON HOTELS & INNS, WORLDWIDE
7TH AVENUE AT 52ND ST., NEW YORK, N.Y. 10019. (212) 581-1000

CUE

Movies 80
Theater 90
Art 93
Music & Dance 96
Other Events 98
Restaurants 99
Nightlife 105
Radio 109
Television 110

A Complete Entertainment Guide for the Week Beginning June 22.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru June 21: "Irreconcilable Memories"; "Of Judges and Other Sympathizers." Beg. June 22: "Louise Brooks Prix de Beauté"; "A Conversation With Louise Brooks." #2—The Films of Yasujiro Ozu. June 20: "My Love Has Been Burning"; "The Brothers and Sisters of the Toda Family." June 21:"Sansho the Bailiff." June 22-23: "An Autumn Afternoon"; "Ugetsu." June 24-25: "The Flavor of Green Tea Over Rice"; "Street of Shame." June 26: "Floating Weeds"; "A Geisha."

3. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru June 23: "Karate Killers on Wheels."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. June 20: "Lola"; "Veronika Voss"; "Lili Marleen." June 21: "Brimstone and Treacle"; "Just a Gigolo." June 22: "Freaks"; "The Fearless Vampire Killers." June 23: "Singin' in the Rain"; "New York, New York." Beg. June 24: Swiss films. June 24-25: "Shadow of Angels"; "Letter to Freddy Buache." June 25: "Hecate." June 26: "The Girl From Lorraine"; "The Boat Is Full." **AGEE ROOM—**"Breathless (1960)."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Baby, It's You." #2—"Betrayal."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru June 23: "Savage Man, Savage Beast." Beg. June 24: "Abuse."

9. **ART—8th St. E. of University Pl.** 473-7014. "Alsino and the Condor."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. June 20: "Amarcord"; "The Clowns." June 21: "Beyond a Reasonable Doubt"; "The Big Heat." June 22: "The Roaring Twenties"; "Angels With Dirty Faces." June 23: "College Holiday"; "The Meanest Man in the World." June 24: "Don't Look Now"; "Picnic at Hanging Rock." June 25: "Unfaithfully Yours"; "Beautiful Blonde From Bashful Bend." June 26: "East of Eden"; "Rebel Without a Cause."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru June 23: "Mad Max"; "Four Friends." Beg. June 24: "The Hunger"; "Diner."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. June 20-21: "Victor/Victoria"; "My Favorite Year." June 22-23: "Carmen, Baby"; "Camille 2000." June 24-25: "Five Easy Pieces"; "Two for the Road." Beg. June 26: "King of Hearts"; "A Thousand Clowns."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"WarGames." #2—Thru June 21: "Mr. Hulot's Holiday." Beg. June 22: "Mon Oncle."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"Local Hero." #2—"La Nuit de Varennes." #3—"Diva." #4—Thru June 23: "Tender Mercies." Beg. June 24: "The White Rose."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Psycho II."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Octopussy."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Superman III."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Breathless (1983)."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"WarGames." #2—"Trading Places." #3—"Return of the Jedi."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Octopussy." #2—"Octopussy."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Return of the Jedi."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"Superman III." #2—Thru June 23: "Karate Killers on Wheels." Beg. June 24: "Porky's II." #3—"The Man With Two Brains." #4—Thru June 23: "The Evil Dead." Beg. June 24: "Chained Heat." #5—"Doctor Detroit." #6—"Still Smoking."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—Thru June 21: "Blue Thunder." Opening June 22: "The Survivors." #2—582-5070. "Trading Places."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Flashdance."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Breathless (1983)."

37. **WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—Thru June 23: "Mad Max." Opening June 24: "Twilight Zone—The Movie." #2—"WarGames."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Flashdance." **EMBASSY 3—**"Spacehunter: Adventures in the Forbidden Zone." **EMBASSY 4—**"An Officer and a Gentleman."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—June 20: "Kagemusha"; "Throne of Blood." June 21-22: "I Remember Mama"; "Life With Father." June 23-25: "Clockwork Orange"; "Altered States." June 26: "Brother Sun Sister Moon"; "Romeo and Juliet." #2—June 20-21: "Super Vixens"; "Beneath the Valley of the Ultra Vixens." June 22-23: "Bite the Bullet"; "The Long Riders." June 24-25: "Nosferatu the Vampyre"; "Cat People." June 26: "Fantastic Voyage"; "Dark Star."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"Psycho II." #2—"Chained Heat."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "48 Hrs."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "The Ruling Class."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Gandhi."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "Octopussy."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Flights of Fancy."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Thru June 23: "The Salamader." Opening June 24: "Twilight Zone—The Movie."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Flashdance."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Say Amen, Somebody."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru June 23: "The Chosen." Beg. June 24: "Porky's II."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "L'Etoile du Nord."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "La Traviata."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Local Hero."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Superman III." #2—"Superman III."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "La Truite." **CORONET—**"Breathless (1983)."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Fanny & Alexander."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Fanny & Alexander." **CINEMA II—**753-0774. Thru June 21: "Betrayal." Beg. June 22: "The Draughtsman's Contract."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Psycho II." #2—832-2720. "Octopussy."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Man With Two Brains."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—Beg. June 22: "Blue Thunder." #2—"WarGames."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "The Return of Martin Guerre."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. Thru June 21: "Flashdance." Beg. June 22: "The Survivors."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru June 21: "Sophie's Choice." Beg. June 22: "Betrayal."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "WarGames."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Return of the Jedi." #2—"Trading Places."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Psycho II."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Octopussy." #2—"Superman III."

61st Street & Above West Side

---

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Tootsie."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Angelo, My Love." #2—"La Nuit de Varennes." #3—"The Night of the Shooting Stars."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. "They Don't Wear Black Tie." #2—"Heatwave."

89. **REGENCY—B'way nr. 67th St.** 724-3700. June 20: "The Sound of Music." June 21-22: "A Man for All Seasons"; "In the Heat of the Night." June 23-25: "Oliver!." June 26: "Midnight Cowboy"; "Women in Love."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Heads or Tails." #2—Thru June 21: "Mr. Hulot's Holiday." Beg. June 22: "Mon Oncle."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Superman III." #2—"Psycho II." #3—"The Man With Two Brains." #4—"WarGames."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"Betrayal." #2—"Octopussy."

95. **THALIA—95th St. W. of B'way.** 222-3370. June 20: Cartoons-Within-Cartoons. June 21: "Phantom of the Paradise"; "Get to Know Your Rabbit." June 22: "Yojimbo"; "Battle Cry." June 23: "Funny Face"; "Breakfast at Tiffany's." June 24-25: "Clockwork Orange"; "La Jette." June 26: "Beethoven"; "Lucrezia Borgia."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. June 20: "La Salamandre"; "Two or Three Things I Know About Her." June 21:"Moonlighting"; "The Go-Between." June 22: "Heart of Glass"; "Knife in the Head." June 23: "In a Lonely Place"; "Bitter Victory." June 24: "Monsieur Verdoux"; "To Be or Not to Be." June 25: "Murmur of the Heart"; "Forbidden Games." June 26: "Close Encounters of the Third Kind"; "Fahrenheit 451."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. Thru June 23: "The Hunger"; "Diner." Beg. June 24: "Road Warrior"; "Blade Runner." #2—"Tender Mercies"; "Dead Men Don't Wear Plaid." #3—"Exposed"; "Victor/Victoria." #4—"Mad Max."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru June 23: "Monty Python's The Meaning of Life"; "The Evil Dead."

Museums, Societies, Etc.

BROOKLYN ARTS AND CULTURE ASSOCIATION—16 Brighton Beach Ave., Brooklyn. 266-0005 Adm free. June 23, 1:30 p.m.: "Brooklyn Bridge" by Ken Burns.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1. June 22, 8 p.m.: "Love Happy" (1950) by David Miller, with the Marx Brothers.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $3; members, senior citizens & students $2.50. June 24-25, 7:30 p.m.: "Ben Hur" (1959) by William Wyler, with Charlton Heston.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Classic American Documentaries. Daily, 12 noon, 12:15, 12:30, 1:30, 1:45, 3:35, 5:45 p.m.: "The Pirogue Maker" (1948) by Arnold Eagle; 2, 4 p.m.: "Lousiana Story" (1948) by Robert Flaherty; 12:45, 1:10, 3:20, 5:20 p.m.: Newsreels from the 1940s. Tues., Wed., Thurs., 6 p.m.: "The Plow That Broke the Plains" (1936) by Pare Lorentz; 6:30 p.m.: "The River" (1937) by Lorentz; 7 p.m.: "The City" (1939) by Ralph Steiner, Willard Van Dyke; 7:45 p.m.: "The Town" (1944) by Josef von Sternberg.

WHEN IN SOUTHERN CALIFORNIA VISIT UNIVERSAL STUDIOS TOUR AN MCA COMPANY

ENTERTAINMENT FROM UNIVERSAL AN MCA COMPANY

ANTHONY PERKINS IN PSYCHO II

"A WINNER" N.Y. DAILY NEWS

"A CHILLER" SAN DIEGO TRIBUNE

"A THRILLER... EVEN MORE INTENSE THAN THE ORIGINAL." KABC-TV

IT'S 22 YEARS LATER, AND NORMAN BATES IS COMING HOME.

R

A UNIVERSAL-OAK PICTURE

©1982 Universal City Studios, Inc./Oak Industries

"'TENDER MERCIES' IS ON MY 1983 10-BEST LIST." - The Village Voice

TENDER MERCIES

DISTRIBUTED BY UNIVERSAL PICTURES AND ASSOCIATED FILM DISTRIBUTION CORPORATION ©1982 UNIVERSAL CITY STUDIOS, INC.

PG

BURT REYNOLDS IS Stroker Ace

He's hot on the track... and off!

PG

© 1983 by Universal City Studios, Inc.—Warner Bros.

STARTS FRIDAY, JULY 1ST

THE THIRD DIMENSION IS TERROR.

ALL NEW JAWS 3-D ALL NEW

PG

©1982 MCA Theatricals, Inc.

STARTS FRIDAY, JULY 22nd

CHECK CUE LISTINGS FOR A THEATRE NEAR YOU

MOVIES

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. June 22, 24, 7:30 p.m.: "The Fall Guy" (1982) by Kinji Fukasaku. In Japanese, Eng. subtitles.

MANHATTAN LABORATORY MUSEUM—314 W. 54th St. btwn. 8th and 9th Aves. 765-5904. Adm. $3, $2.50 for members, seniors and students. Films for Adults About Time. June 21, 8 p.m.: "Slaughterhouse Five" (1972), based on the novel by Kurt Vonnegut.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. New Narrative Video—Mon.: "Sunday 4 P.M." (1983) by Tomiyo Sasaki; Tue.: "Manufactured Romance, Part one: Chance for Love" (1982) by Anne Ramsden; Thurs.: "The Algiers Incidents" (1982) by Janet Densmore; Fri.: "Why I Got Into TV, and Other Stories"; Sat.: "Split" (1981) by Aredle Lister; Sun.: "In My End Is My Beginning: Joseph Verge" (1982) by Norman Cohn. Cineprobe Series—June 20, 6 p.m.: Recent works by Ernie Gehr. What's Happening Series—June 21, 6 p.m.: "An Acquired Taste" (1981) by Ralph Arlyck, about American obsession with success, "The Last to Know" (1981) by Bonnie Friedman, on alcoholism, drug abuse and women. New Day Films—June 20, 12 noon: "Conversations With Willard Van Dyke" (1981) by Amalie Rothschild, on the history of the documentary movement. June 21, 12 noon: "The Other Half of the Sky: A China Memoir" (1974) by Claudia Weill, Shirley Maclaine; 6 p.m.: "An Acquired Taste", "The Last to Know." Rediscovering French Film, Part II: June 20, 2:30 p.m.: "Faisons un Rêve" (1936) by Sacha Guitry, in French. June 21, 2:30 p.m.: "Le Roi" (1936) by Pierre Colombier, in French, Eng. subtitles. June 23, 2:30 p.m.: "Mayerling" (1937) by Anatole Litvak, in French, Eng. subtitles; 6 p.m.: "Le Roi." June 24, 2:30 p.m.: "La Mort du Cygne" (1937) by Jean Bénoît-Lévy, Marie Epstein, in French, Eng. subtitles; 6 p.m.: "Les Gens du Voyage" (1937) by Macques Feyder, in French, Eng. subtitles. June 25, 2:30 p.m. "Les Gens du Voyage"; 5 p.m.: "La Loi du Nord" (1939) by Jacques Feyder, in French, Eng. subtitles. June 26, 2:30 p.m.: "Le Joueur d'Echecs" (1938) by Jean Dréville, in French; 5 p.m.: "Regain" (1937) by Marcel Pagnol, in French, Eng. subtitles.

NEW ASSEMBLY THEATER—360 E. 10th St. at Ave. B 505-6590. Sug. Contrib. $2. June 25, 2 p.m.: "Trial by Media," about Canadian media viewpoints on the arrest of five Vancouver residents charged with sabotage of a British Columbian hydro-electric site.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. June 20, 8 p.m.: "The Silence" (1963) by Ingmar Bergman, in Swedish, Eng. subtitles. June 21, 8, 9:45 p.m.: "L'Adolescente" (1979) by Jeanne Moreau, in French, Eng. subtitles. June 22, 8 p.m.: Art on Film, featuring "De Kooning on De Kooning" (1982) by Charlotte Zwerin. June 23, 8 p.m.: "Les Enfants Terrible" (1950) by Jean-Pierre Melville, in French, Eng. subtitles. June 24-25, 8 p.m. and June 26, 7:30 p.m.: "Christ Stopped at Eboli" (1979) by Francesco Rosi, in Italian, Eng. subtitles. June 26, 4:30 p.m.: "Death in Venice" (1971) by Luchino Visconti, based on Thomas Mann's novel, in Italian, Eng. subtitles.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Adm. Free. June 21, 12 noon: "Dodes'Ka-Den" by Akira Kurosawa; 2:30 p.m.: "Point of Order", the 1954 televised Senate-McCarthy hearings. June 23, 12 noon: "Against Wind and Tide: A Cuban Odyssey".

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Films by Ingmar Bergman. June 21, 6, 9 p.m.: "All These Women" (1964), "A Lesson in Love" (1954). June 22, 5:30, 9 p.m.: "Smiles of a Summer Night" (1955), "The Seventh Seal" (1957). June 23, 6, 9 p.m.: "Face to Face " (1976). June 24, 5:30, 9 p.m.: "Hour of the Wolf" (1968), "Shame" (1968). June 25, 4:30, 8 p.m.: "Winter Light" (1962), "Through a Glass Darkly" (1961). June 26, 4:30, 8 p.m.: "Cries and Whispers" (1972), "The Passion of Anna" (1969).

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Early 1960s British Neorealism. June 25, 2 p.m.: "The Scoundrel" (1935) by Ben Hecht, Charles MacArthur.

ROSEMARY THEATER—133 Canal St. at Bowery. 925-8685. Asian American International Film Festival. Adm. $4. June 24, 6:30 p.m.: "Matrimony" by Ruby Yang, "Freckled Rice" by Steve Ning, "Hong Kong Dong" by Dong Kingman, "Sincerity, Part I" by Lambert Yam, "Fei Tien" by Christine Choy, "So Far From India" by Mira Nair; 9 p.m.: "The World of Dong Kingman" by James Wong Howe, "Seconds" by John Frankheimer. June 25, 6:30 p.m.: "The Beginning" by Dow-ming Lee, "Mandala" by Lim Kwontaik; 9 p.m.: "The Last Game" by Ann Yen, "My Memories of Old Beijing" by Wu Yigong.

SQUAT THEATRE—256 W. 23rd. 691-1238. Adm. $4. June 23-26 (call for times): "Faster, Pussycat! Kill! Kill!" (1966) by Russ Meyer, "Female Trouble" (1974) by John Waters.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Superman III." #2—"Return of the Jedi." #3—"Trading Places."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Psycho II."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"Psycho II." #2—Thru June 23: "48 Hrs." Beg. June 24: "Yellowbeard."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Octopussy." #2—"WarGames."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—Thru June 21: "Gandhi." Beg. June 22: "The Survivors." #2—"Octopussy."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Superman III." #2—"Psycho II." #3—"Return of the Jedi." #4—Thru June 23: "Return of the Jedi." Beg. June 24: "Twilight Zone—The Movie."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. Thru June 23: "Karate Killers on Wheels."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Superman III." #2—"Trading Places."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "WarGames."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Octopussy." #2—"WarGames." #3—Thru June 21: "Chained Heat." Beg. June 22: "The Survivors."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—Thru June 21: "Chained Heat." Beg. June 22: "The Survivors." #2—"Octopussy." #3—"Return of the Jedi." #4—Thru June 23: "Karate Killers on Wheels." Beg. June 24: "Twilight Zone—The Movie."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Return of the Jedi." #2—"WarGames." #3—"Octopussy." #4—"Psycho II." #5—"Superman III."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Raiders of the Lost Ark." #2—Thru June 21: "Blue Thunder." Beg. June 22: "The Survivors."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"Return of the Jedi." #2—"WarGames."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru June 23: "Karate Killers on Wheels." Beg. June 24: "Yellowbeard."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Trading Places." #2—"Flashdance."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Octopussy." #2—"Psycho II." #3—"Superman III." #4—Thru June 23: "Superman III." Beg. June 24: "Porky's II."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. Thru June 23: "Nudo di Donna." Beg. June 24: "Twilight Zone—The Movie."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Trading Places." #2—"Psycho II." #3—"Octopussy." #4—"Superman III."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"Superman III." #2—Thru June 23: "Tender Mercies." Beg. June 24: "Yellowbeard."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru June 23: "Breathless (1983)." #2—"Return of the Jedi." #3—"Psycho II."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"WarGames." #2—Thru June 23: "To Begin Again."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—"Psycho II." #2—"Karate Killers on Wheels." #3—"Trading Places." #4—"Octopussy."

221. **FLATBUSH—RKO NOSTRAND—Nostrand Ave. at Kings Hwy.** 252-6112. "Psycho II."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Trading Places." #2—Thru June 21: "Flashdance." Beg. June 22: "The Survivors."

225. **FLATLANDS—RKO KINGS PLAZA NORTH—Flatbush Ave. at Ave. U.** 253-1110. "Superman III." **SOUTH—**"Octopussy."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru June 23: "Breathless (1983)"; "First Blood."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru June 23: "Max Dugan Returns"; "My Favorite Year."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. Thru June 23: "An Officer and a Gentleman." Beg. June 24: "Porky's II."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—Thru June 23: "Chained Heat." Beg. June 24: "Twilight Zone—The Movie." #2—Thru June 21: "Breathless (1983)." Beg. June 22: "The Survivors." #3—"Return of the Jedi." #4—"WarGames."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "Octopussy."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru June 21: "The Hunger." Beg. June 22: "The Survivors." #2—Thru June 23: "Tender Mercies." Beg. June 24: "Yellowbeard."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Superman III." #2—"Octopussy." #3—"Psycho II."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru June 23: "Karate Killers on Wheels." Beg. June 24: "Porky's II." #2—Thru June 23: "Gandhi." Beg. June 24: "Yellowbeard."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. Thru June 23: "Chained Heat"; "Madman."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Trading Places." #2—"Flashdance."

304. **NEW DORP—LANE—** 351-2110. Thru June 21: "Tootsie." Beg. June 22: "The Survivors."

305. **NEW DORP—RAE—** 979-0444. #1—"WarGames." #2—"Chained Heat."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"Return of the Jedi." #2—"Psycho II."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Superman III." #2—"Superman III."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Octopussy."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Superman III." #2—"Octopussy." #3—"Psycho II." #4—Thru June 23: "Superman III." Beg. June 24: "Twilight Zone—The Movie."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Superman III." #2—Thru June 21: "Raiders of the Lost Ark." Beg. June 22: "The Survivors."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Return of the Jedi." #2—"Return of the Jedi." #3—"Octopussy." #4—Thru June 23: "Return of the Jedi." Beg. June 24: "Twilight Zone—The Movie."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru June 23: "Blue Thunder"; "Night Dreams." Beg. June 24: "The Last Circus Show"; "Trinity Is Still My Name."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—Thru June 21: "Blue Thunder." Beg. June 22: "The Survivors." #2—"Trading Places."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—Thru June 23: "Blue Thunder." Beg. June 24: "Yellowbeard." #2—Thru June 21: "Chained Heat." Beg. June 22: "The Survivors."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Return of the Jedi."

#2—"Trading Places." #3—Thru June 23: "Flashdance." Beg. June 24: "Twilight Zone—The Movie."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—"WarGames." #2—Thru June 21: "Mad Max." Beg. June 22: "The Survivors." #3—"Superman III."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"WarGames." #2—Thru June 23: "Tootsie." Beg. June 24: "Porky's II."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. "Gandhi."

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—Thru June 23: "The Man With Two Brains." Beg. June 24: "Twilight Zone—The Movie." #2—"Octopussy."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Flashdance."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Return of the Jedi." #2—Thru June 23: "Return of the Jedi." Beg. June 24: "Porky's II." #3—"Superman III." #4—"Psycho II."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Octopussy." #2—"Trading Places."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. Thru June 23: "Raiders of the Lost Ark." Beg. June 24: "Porky's II."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Trading Places." #2—"WarGames." #3—Thru June 23: "Flashdance." Beg. June 24: "Yellowbeard."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. "Psycho II."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"Octopussy." #2—"Return of the Jedi." #3—Thru June 23: "Karate Killers on Wheels."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru June 23 (tent.): "Monty Python's The Meaning of Life"; "Doctor Detroit." Beg. June 24: "Gandhi."

437. **LITTLE NECK—LITTLE NECK—Northern Blvd. nr. Little Neck Pkwy.** 225-2800. #1—Thru June 23: "Gandhi."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru June 23: "Chained Heat"; "Madman."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Superman III." #2—"Psycho II."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Thru June 23: "Tender Mercies."

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru June 23: "Max Dugan Returns"; "Without a Trace." #2—"WarGames."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—Thru June 23: "48 Hrs." Beg. June 24: "Yellowbeard." #2—Thru June 21: "An Officer and a Gentleman." Beg. June 22: "The Survivors."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Octopussy." #2—"Trading Places."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Thru June 23: "Chained Heat"; "Madman."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN—GRAND AVENUE—** 223-2323. #1—Thru June 23: "Blue Thunder." Beg. June 24: "The Survivors." #2—Beg. June 24: "Yellowbeard."

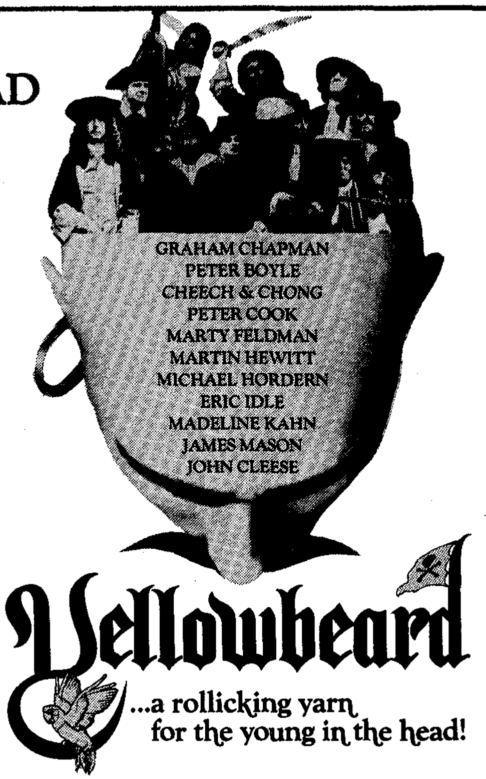
501. **BALDWIN—RKO—** 223-9230. "WarGames."

502. **BELLEROSE—RKO—** 775-1351. Thru June 21: "An Officer and a Gentleman." Beg. June 22: "The Outsiders."

512. **EAST MEADOW—MEADOWBROOK—** 731-2423. #1—"Return of the Jedi." #2—Thru June 23: "Return of the Jedi." Beg. June 24: "Twilight Zone—The Movie." "Psycho II." #4—"The Man With Two Brains."

513. **EAST ROCKAWAY—CRITERION—** 599-0242. #1—Thru June 23: "My Favorite Year." Beg. June 24: "Spacehunter: Adventures in the

A SHIPLOAD OF LAUGHS!



...a rollicking yarn
for the young in the head!

JOHN DALY and CARTER DeHAVEN present A SEAGOAT Production "YELLOWBEARD" GRAHAM CHAPMAN PETER BOYLE CHEECH & CHONG PETER COOK MARTY FELDMAN MARTIN HEWITT MICHAEL HORDERN ERIC IDLE MADELINE KAHN JAMES MASON With JOHN CLEESE as Blind Pew Screenplay by GRAHAM CHAPMAN, PETER COOK and BERNARD McKENNA Film Editor WILLIAM REYNOLDS, A.C.E. Director of Photography GERRY FISHER, B.S.C. Music Composed by JOHN MORRIS Executive Producer JOHN DALY
PG PARENTAL GUIDANCE SUGGESTED SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN Produced by CARTER DeHAVEN A HEMDALE Film Directed by MEL DAMSKI Prints by DeLuxe® An ORION Pictures Release

STARTS FRIDAY, JUNE 24th
at a FLAGSHIP THEATRE near you

La Chaumière
Restaurant • Bar • Brasserie
The Finest French Bistro
in Greenwich Village
310 West 4th St. (Bet. Bank & W. 12 St.)
Reservations: 741-3374

SEVILLA
CREDIT CARDS
LUNCHEON PARTIES
FINE SPANISH CUISINE
• LUNCH
• COCKTAILS
• DINNER
famed Paella a la Valenciana
929-3189, 243-9513
62 CHARLES ST. (W. 4th ST.)

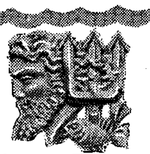
Dependable. Professional.
A restaurant beyond the ordinary.
the Milleridge Inn 1672
OPEN DAILY for LUNCH and DINNER.
Major Credit Cards
Hicksville Road and Jericho Tpke. Jericho, N.Y.
516 WE1-2201
Exit 41N L.I. Exp'wy • Exit 35 No. State Pk'wy.
• South on 106/107 from Jericho Tpke.

Ruggero's
In the heart of Little Italy
Strolling Guitar
Italian-Continental Cuisine
194 Grand St., N.Y., N.Y.
925-1340 Valet Parking

SAN REMO
★★★ Rating
SUPERB ITALIAN CUISINE
• Lunch • Dinner
Closed Sundays
PIANO ENTERTAINMENT
393 8th Avenue
Near Madison Sq. Garden
Telephone
564-1019

CAFE FONDUTA
ENJOY HOME MADE PASTAS, FRESH FISH, CONTINENTAL DISHES & GARDEN FRESH SALADS
(Refreshingly Priced)
935-5699 Lunch • Dinner
120 East 57 St. Cocktails • Wine Bar • AE

"One of New York's Most Elegant Bistros"
Le Bistro
Restaurant Francais
★★
The New York Times
Mimi Sheraton
Res: PL 9-5933, PL 9-8439
Between 50th & 51st Streets on Third Avenue
Monday thru Friday for Lunch
Monday thru Saturday for Dinner



SeaFare® of the Aegean
25 West 56th St., N.Y.C.
Excellent Sea Food
Telephone: 581-0540
Major Credit Cards Accepted

LUNCHEON BRUNCH DINNER
La Crêpe
CAFE
57 West 56th St. (Bet. 5th & 6th Aves.) 247-1136

Owner FUMIKO HOSODA
welcomes you...
"Dining at Shinbashi
is spending an evening
in Japan"
Luncheon-Cocktails
Complete Dinners
And A La Carte
Party Facilities,
Credit Cards - Closed Sun.
Shinbashi
280 PARK AVE. (On 48th St.)
NEW YORK CITY-TEL: 661-3915
(bet. Park & Madison)

Home of the Heavyweight.
20-oz. porterhouse or 1½-lb. lobster, $19.95 per person, plus Caesar salad, vegetables, carafe of wine and cordial. Daily, 5:30-11pm. $14.95 prix-fixe dinner available.
The Falstaff Room
AT THE
NEW YORK SHERATON
7TH AVE & 56TH ST • 247-8000

SUSHI JINYA
IN ROCKEFELLER CTR.
SUSHI SPECIALIST
HEALTH and DIET FOOD
AT 50th St. and 6th Ave. Ground Floor
inside Exxon Bldg. or enter 123 West 49th St.
245-4094 LUNCH & DINNER

Forbidden Zone." #2—Thru June 23: "The Outsiders." Beg. June 24: "Breathless (1983)."

516. **FARMINGDALE—RKO—** 249-0122. Thru June 23: "Max Dugan Returns."

517. **FLORAL PARK—RKO FLORAL—** 352-2280. "Return of the Jedi."

518. **FRANKLIN SQUARE—FRANKLIN—** 775-3257. #1—"Psycho II." #2—"Octopussy."

519. **GARDEN CITY—RKO ROOSEVELT FIELD —** 741-4007. #1—"Trading Places." #2—"Superman III." #3—"Return of the Jedi."

521. **GARDEN CITY PARK—RKO PARK EAST —** 741-8484. Thru June 21: "Blue Thunder." Beg. June 22: "The Survivors."

523. **GREAT NECK—SQUIRE—** 466-2020. #1—"Return of the Jedi." #2—"Superman III." #3—"Superman III."

524. **HEWLETT—RKO—** 791-6768. Thru June 21: "An Officer and a Gentleman." Beg. June 22: "The Outsiders."

526. **HICKSVILLE—HICKSVILLE—** 931-0749. #1—Thru June 23: "The Man With Two Brains." Beg. June 24: "Twilight Zone—The Movie." #2—Thru June 23: "Sophie's Choice." Beg. June 24: "Twilight Zone—The Movie."

528. **HICKSVILLE—RKO TWIN NORTH—** 433-2400. "Psycho II." **SOUTH**—"Return of the Jedi."

529. **LAWRENCE—RKO—** 371-0203. #1—Thru June 23: "Flashdance." Beg. June 24: "Twilight Zone—The Movie." #2—Thru June 23: "Blue Thunder." Beg. June 24: "Yellowbeard." #3—"Trading Places."

530. **LEVITTOWN—LEVITTOWN—** 731-0516. #1—Thru June 23: "The King of Comedy"; "Without a Trace." Beg. June 24: "Breathless (1983)"; "First Blood." #2—Thru June 23 (tent.): "Monty Python's The Meaning of Life"; "Doctor Detroit." Beg. June 24 (tent.): "Local Hero"; "Best Friends."

531. **LEVITTOWN—LOEWS NASSAU—** 731-5400. #1—"WarGames." #2—"Trading Places." #3—Thru June 21: "Blue Thunder." Beg. June 22: "The Survivors." #4—"Flashdance."

532. **LONG BEACH—LIDO—** 432-0056. Thru June 23: "Ten to Midnight"; "Cheech and Chong's Next Movie." Beg. June 24: "Tootsie."

533. **LYNBROOK—LYNBROOK—** 593-1033. #1—"Octopussy." #2—Thru June 21: "Sophie's Choice." Beg. June 22: "The Survivors." #3—"Psycho II." #4—"The Man With Two Brains."

534. **LYNBROOK—STUDIO ONE—** 599-1444. "Britannia Hospital."

535. **MALVERNE—TWIN—** 599-6966. #1—"Gandhi." #2—"Local Hero."

536. **MANHASSET—MANHASSET—** 627-7887. #1—"Psycho II." #2—"Octopussy." #3—Thru June 23: "Baby, It's You." Beg. June 24: "Porky's II."

537. **MANHASSET—RKO CINEMA—** 627-1300. Thru June 23: "Woody Allen Film Festival." Beg. June 24: "Twilight Zone—The Movie."

540. **MASSAPEQUA—PEQUA—** 799-6464. "Return of the Jedi."

541. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL—** 795-2244. #1—Thru June 21: "The Man With Two Brains." Beg. June 22: "The Survivors." #2—"Trading Places." #3—"Octopussy." #4—Thru June 23: "Blue Thunder." Beg. June 24: "Flashdance." #5—Thru June 23333"Superman III." Beg. June 24: "Porky's II." #6—"Superman III." #7—Thru June 23: "Flashdance." Beg. June 24: "Twilight Zone—The Movie."

542. **MERRICK—GABLES—** 546-0734. Thru June 23: "Doctor Detroit"; "Monty Python's The Meaning of Life."

545. **NEW HYDE PARK—HERRICKS—** 747-0555. Thru June 23: "Sophie's Choice." Beg. June 24: "Yellowbeard."

546. **NEW HYDE PARK—RKO ALAN—** 354-4338. "WarGames."

548. **OLD BETHPAGE—CINE CAPRI—** 752-1610. Thru June 23: "Sophie's Choice."

549. **OYSTER BAY—MOVIES—** 922-0333. #1—Thru June 23: "Raiders of the Lost Ark." #2—Thru June 23: "My Tutor."

550. **PLAINVIEW—OLD COUNTRY—** 931-4242. #1—Thru June 23: "Blue Thunder." Beg. June 24: "Yellowbeard." #2—Thru June 23: "The Verdict." Beg. June 24: "The Survivors."

551. **PLAINVIEW—RKO MORTON VILLAGE—** 938-2323. Thru June 21: "An Officer and a Gentleman." Beg. June 22: "The Outsiders."

552. **PLAINVIEW—RKO TWIN—** 931-1333. #1—Thru June 23: "Flashdance." Beg. June 24: "Porky's II." #2—"WarGames."

554. **PORT WASHINGTON—MOVIES—** 944-6200. #1—"The Verdict." #2—Thru June 23: "The Man With Two Brains." Beg. June 24: "Yellowbeard." #3—"WarGames."

555. **PORT WASHINGTON—SANDS POINT—** 883-5074. Thru June 23: "Gandhi."

557. **ROCKVILLE CENTRE—RKO FANTASY—** 764-8000. "Superman III."

558. **ROCKVILLE CENTRE—RKO TWIN—** 678-3121. #1—"Return of the Jedi." #2—Thru June 23: "Return of the Jedi." Beg. June 24: "Porky's II."

559. **ROSLYN—ROSLYN—** 621-8488. #1—Thru June 21: "Blue Thunder." Beg. June 22: "The Survivors." #2—"The Night of the Shooting Stars."

561. **SYOSSET—SYOSSET—** 921-5810. "Superman III."

562. **SYOSSET—UA CINEMA 150—** 364-0700. "Octopussy."

566. **VALLEY STREAM—RKO GREEN ACRES—** 561-2100. "WarGames."

567. **VALLEY STREAM—SUNRISE—** 825-5700. #1—"Breathless (1983)." #2—"Chained Heat." #3—"Octopussy." #4—"Psycho II." #5—"The Man With Two Brains." #6—"Return of the Jedi." #7—"Flashdance." #8—"Blue Thunder." #9—"Trading Places." #10—"Superman III." #11—"Return of the Jedi."

570. **WANTAGH—CINEMA WANTAGH—** 221-7784. #1—Thru June 23: "Breathless (1983)." Beg. June 24: "Yellowbeard." #2—"WarGames."

571. **WANTAGH—RKO—** 781-6969. "Psycho II."

573. **WESTBURY—DRIVE-IN—** 334-3400. #1—"Superman III." #2—"Octopussy." #3—Thru June 21: "Psycho II." Beg. June 22: "The Survivors."

574. **WESTBURY—WESTBURY—** 333-1911. #1—Thru June 23: "Tender Mercies." #2—Thru June 23: "Local Hero."

Suffolk County

600. **AMITYVILLE—RKO—** 264-7789. #1—"Superman III." #2—"WarGames."

601. **BABYLON—BABYLON—** 669-3399. "Octopussy."

602. **BABYLON—RKO—** 669-0700. #1—Thru June 21: "Blue Thunder." Beg. June 22: "The Survivors." #2—"Return of the Jedi."

603. **BABYLON—SOUTH BAY—** 587-7676. #1—"WarGames." #2—"Trading Places." #3—"Flashdance."

604. **BAY SHORE—CINEMA—** 665-1722. "Psycho II."

606. **BAY SHORE—LOEWS SOUTH SHORE MALL—** 666-4000. #1—"Superman III." #2—"Chained Heat."

608. **BAY SHORE—SUNRISE DRIVE-IN—** 665-1111. #1—"Octopussy." #2—Thru June 23: "Trading Places." Beg. June 24: "Twilight Zone—The Movie."

609. **BRENTWOOD—BRENTWOOD—** 273-3900. Thru June 23: "Max Dugan Returns." Beg. June 24: "Gandhi."

610. **BRIDGEHAMPTON—HAMPTONS DRIVE-IN—** 537-0770. Beg. June 24: "Blue Thunder"; "The Toy."

612. **CENTER MORICHES—CENTER—** 878-2100. Thru June 23: "The King of Comedy."

613. **CENTEREACH—CENTEREACH—** 588-0088. Thru June 23: "The Dark Crystal." Beg. June 24: "Raiders of the Lost Ark."

615. **COMMACK—DRIVE-IN—** 499-2900. "Superman III."

616. **COMMACK—MAYFAIR—** 543-0707. "Octopussy."

617. **COMMACK—RKO—** 499-4545. #1—"Return of the Jedi." #2—Thru June 21: "Blue Thunder." Beg. June 22: "The Survivors."

618. **COPIAGUE—JOHNNY ALL-WEATHER DRIVE-IN—** 842-4258. "Superman III."

619. **CORAM—CORAM—** 698-7200. Thru June 23: "Breathless (1983)."

620. **CORAM—DRIVE-IN—** 732-6200. "Superman III."

621. **CORAM—PINE—** 698-6442. #1—"WarGames." #2—"Octopussy."

622. **DEER PARK—DEER PARK—** 667-2440. Thru June 21: "Blue Thunder." Beg. June 22: "The Survivors."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—Thru June 23: "Superman III." Beg. June 24:

"Twilight Zone—The Movie." #2—"Superman III." #3—"Return of the Jedi." #4—"Trading Places." #5—"WarGames."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. Thru June 23: "Gandhi."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "Return of the Jedi."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Superman III." #2—"Trading Places."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—Thru June 23: "Tootsie." Beg. June 24: "Twilight Zone—The Movie." #2—Thru June 23: "Chained Heat." Beg. June 24: "Porky's II."

630. **GREENPORT—GREENPORT—** 477-0500. Thru June 23: "The Man With Two Brains." Beg. June 24: "Blue Thunder."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. "WarGames."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Return of the Jedi." #2—"Superman III." #3—"WarGames." #4—Thru June 23: "Mad Max." Beg. June 24: "Twilight Zone—The Movie."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. Thru June 21: "Blue Thunder." Beg. June 22: "The Survivors."

634. **HUNTINGTON—RKO YORK—** 421-3911. "Psycho II."

635. **ISLIP—ISLIP—** 581-5200. #1—"WarGames." #2—Beg. June 22: "The Survivors." #3—Thru June 23: "Blue Thunder." Beg. June 24: "Twilight Zone—The Movie."

636. **KINGS PARK—KINGS PARK—** 269-4422. Thru June 23: "Breathless (1983)."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Octopussy."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Thru June 23: "The Outsiders."

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru June 23: "Max Dugan Returns." Beg. June 24: "Gandhi."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru June 23: "Flashdance." Beg. June 24: "Blue Thunder." #2—Thru June 23: "The Man With Two Brains." #3—Thru June 23: "Breathless (1983)."

641. **MONTAUK—THE MOVIES—** 668-2393. Thru June 21: "My Favorite Year." June 22-23: "Best Friends." June 24-26: "Table for Five."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. Thru June 23: "Psycho II." Beg. June 24: "Twilight Zone—The Movie." **OUTDOOR**—Thru June 23: "Flashdance." Beg. June 24: "Psycho II."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru June 23: "Tootsie." Beg. June 24: "Porky's II." #2—Thru June 23: "The Man With Two Brains." Beg. June 24: "Twilight Zone—The Movie."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru June 23: "An Officer and a Gentleman." Beg. June 24: "Gandhi."

645. **OAKDALE—OAKDALE—** 589-8118. Thru June 23: "Max Dugan Returns"; "Without a Trace."

646. **OCEAN BEACH—COMMUNITY—** 583-5184. Thru June 23: "Sophie's Choice."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"WarGames." #2—"Superman III." #3—Thru June 23: "Superman III." Beg. June 24: "Yellowbeard."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—Thru June 21: "Blue Thunder." Beg. June 22: "The Survivors." #2—"Psycho II."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "Return of the Jedi." **OUTDOOR**—Thru June 23: "Flashdance." Beg. June 24: "Porky's II."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Octopussy." #2—"Trading Places."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. #1—"Psycho II." #2—Thru June 23: "Gandhi." Beg. June 24: "Twilight Zone—The Movie."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru June 21: "An Officer and a Gentleman." Beg. June 22: "The Outsiders."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru June 23: "Chained Heat."

656. **ROCKY POINT—DRIVE-IN—** 744-8900. Thru June 23: "Octopussy." Beg. June 24: "Porky's II."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru June 23: "The Gift." Beg. June 24: "La Nuit de Varennes."

659. **SHIRLEY—DRIVE-IN—** 281-5444. Thru June 23: "Trading Places." Beg. June 24: "Twilight Zone—The Movie."

660. **SHIRLEY TWIN—** 281-4466 #1—Thru June 23: "1990, the Bronx Warrior"; "Mother's Day." Beg. June 24: "Breathless (1983)." #2—Thru June 23 (tent.): "The Man With Two Brains." Beg. June 24: "Spacehunter: Adventures in the Forbidden Zone."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Superman III."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Octopussy." #2—Thru June 23: "Psycho II." Beg. June 24: "The Survivors."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Trading Places." #2—Thru June 21: "Blue Thunder." Beg. June 22: "The Survivors." #3—"Breathless (1983)."

666. **WEST ISLIP—TWIN—** 669-2626. #1—Thru June 23: "The Man With Two Brains." #2—"Gandhi."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru June 23: "Flashdance."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru June 23: "Blue Thunder." Beg. June 24 (tent.): "Trading Places."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—"Octopussy." #2—Thru June 23: "Flashdance." Beg. June 24: "Twilight Zone—The Movie."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Trading Places."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—Thru June 23: "The Man With Two Brains." Beg. June 24: "Twilight Zone—The Movie." #2—Thru June 23: "Doctor Detroit"; "Monty Python's The Meaning of Life." Beg. June 24: "Porky's II." #3—Thru June 23: "Sophie's Choice." Beg. June 24: "Yellowbeard."

703. **CROSS RIVER—CINEMA—** 763-8811. Thru June 23: "Mad Max."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"Psycho II." #2—"Baby, It's You."

707. **HARTSDALE—CINEMA—** 428-2200. #1—Thru June 23: "Gandhi." Beg. June 24: "Porky's II." #2—Thru June 23: "Flashdance." Beg. June 24: "Twilight Zone—The Movie." #3—"Trading Places." #4—"WarGames."

708. **LARCHMONT—PLAYHOUSE—** 834-3001. "WarGames."

709. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Superman III." #2—"Octopussy." #3—"Psycho II." #4—Thru June 23: "Superman III." Beg. June 24: "Twilight Zone—The Movie."

710. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"Superman III." #2—Thru June 23: "Psycho II." Beg. June 24: "The Survivors."

711. **MOUNT VERNON—PARKWAY—** 664-3311. Thru June 23: "Gandhi." Beg. June 24: "Tootsie."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Raiders of the Lost Ark." #2—Thru June 21: "Chained Heat." Beg. June 22: "The Survivors."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"Trading Places." #2—"Superman III." #3—"Return of the Jedi." #4—"Psycho II." #5—Thru June 23: "Flashdance." Beg. June 24: "Twilight Zone—The Movie."

715. **NEW ROCHELLE—TOWN—** 632-4000. "Octopussy."

716. **OSSINING—ARCADIAN—** 941-5200. #1—Thru June 23: "Flashdance." Beg. June 24: "Twilight Zone—The Movie." #2—Thru June 23: "Raiders of the Lost Ark." Beg. June 24: "Porky's II."

717. **PEEKSKILL—BEACH—** 737-6262. #1—Thru June 23: "The Man With Two Brains." Beg. June 24: "Yellowbeard." #2—"Octopussy." #3—Thru June 23: "An Officer and a Gentleman." Beg. June 24: "Twilight Zone—The Movie." #4—Thru June 23: "Gandhi." Beg. June 24: "Porky's II."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Return of the Jedi." #2—"Superman III." #3—"Trading Places." #4—Thru June 21: "Flashdance." Beg. June 22: "The Survivors."

There can be only one original.

THE ORIGINAL OF ROME SINCE 1920.
N.Y. 53rd & Lexington, at the Market
in the Citicorp Bldg. (212) 371-3367
Philadelphia Bourse Building, 5th & Market
(215) 627-4600

DAVID K's
it couldn't be better...but it is!
We're proud of our elegant new menu
featuring
some unique new dishes and
our even more attentive service.
Luncheon, Cocktails, Dinner and Supper
BERRI BLAIR
Entertains in the Aquarium Lounge
Tues. thru Sat. from 8:30 P.M.
1115 Third Avenue(65th St.) N.Y.C.
(212)371-9090 / Open 7 Days
American Express & Diners Club
honored exclusively

American Express Honored
RESTAURANT
Laurent
Open
7 days
Sunday
Dinner
Only
111 East 56th St. • PLaza 3-2729

WHY DO THE ITALIANS IN NEW YORK
EAT AT NICK & GUIDO'S?
IT SERVES THE BEST PASTA IN TOWN!
Nick & Guido
Table d'hote Lunch-Moderate Prices
Dinner and After Theater Supper
Intimate Cocktail Lounge-Open 7 Days
334 West 46th St. NYC - Res: 974-9895

Le Quercy
Lunch/Dinner/Cocktails
FRENCH
PROVINCIAL
CUISINE
52 W. 55 / NY 265-8141

GROTTA AZZURRA
Famous Neapolitan Restaurant
"Oldest Owned Family Restaurant"
(4th Generation)
JAMES & JOHN D'AVINO Props.
387 BROOME ST. Tel: 925-8775

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru June 23: "Tender Mercies."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Trading Places." #2—"WarGames."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Angelo, My Love."

726. **WHITE PLAINS—COLONY—** 948-8828. Thru June 23 (tent.): "Mad Max."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Superman III." #2—Thru June 21: "Breathless (1983)." Beg. June 22: "The Survivors."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "Return of the Jedi."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Return of the Jedi." #2—"Octopussy."

731. **YONKERS—KENT—** 237-3440. Thru June 23: "48 Hrs."; "Airplane II: the Sequel." Beg. June 24: "Breathless (1983)"; "First Blood."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Superman III." #2—"WarGames." #3—"Psycho II." #4—Thru June 23: "Trading Places." Beg. June 24: "The Survivors."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"WarGames." #2—"Psycho II."

Rockland County

740. **BLAUVELT—NYACK DRIVE-IN—** 358-1844. Thru June 23: "Psycho II"; "An American Werewolf in London." Beg. June 24 (tent.): "Octopussy."

744. **NANUET—ROUTE 59—** 623-3355. "Psycho II."

745. **NANUET—THE MOVIES—** 623-0211. #1—"WarGames." #2—Tent.: "Chained Heat." #3—"Blue Thunder." #4—"Octopussy." #5—Thru June 21: "An Officer and a Gentleman." Beg. June 22: "The Survivors."

746. **NEW CITY—TOWN—** 634-5100. #1—"Trading Places." #2—Thru June 21: "Flashdance." Beg. June 22: "The Survivors."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"Superman III." #2—Thru June 23: "Superman III." Beg. June 24: "Porky's II."

748. **NYACK—CINEMA EAST—** 358-6631. "To Begin Again."

750. **ORANGEBURG—303 DRIVE-IN—** 359-2021. "Superman III."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Trading Places."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. Thru June 23: "Flashdance." Beg. June 24: "Porky's II."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. Thru June 23: "Breathless (1983)." Beg. June 24: "Yellowbeard."

755. **STONY POINT—9 W CINEMA—** 942-0303. Thru June 23: "Tootsie." Beg. June 24: "Breathless (1983)."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Return of the Jedi."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. Thru June 23: "Monty Python's The Meaning of Life." Beg. June 24: "Twilight Zone—The Movie."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Psycho II." #2—Program unavailable.

774. **DANBURY—CINE—** 743-2200. #1—"Superman III." #2—"Trading Places." #3—"WarGames."

775. **DANBURY—CINEMA—** 748-2923. #1—"Return of the Jedi." #2—Thru June 23: "Flashdance." Beg. June 24: "Porky's II."

777. **DANBURY—PALACE—** 748-7496. #1—"Octopussy." #2—Thru June 23: "Blue Thunder." Beg. June 24: "Twilight Zone—The Movie." #3—Thru June 23: "Chained Heat." Beg. June 24: "The Survivors."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Superman III." #2—"Octopussy."

780. **FAIRFIELD—COUNTY—** 334-1411. "48 Hrs."

781. **GREENWICH—CINEMA—** 869-6030. "Psycho II."

782. **GREENWICH—PLAZA—** 869-4030. #1—"WarGames." #2—"La Nuit de Varennes." #3—Thru June 23: "Betrayal." Beg. June 24: "Porky's II."

784. **NORWALK—CINEMA—** 838-4504. #1—"Octopussy." #2—"Psycho II."

785. **NORWALK—NORWALK—** 866-3010. "48 Hrs."

788. **SOUTH NORWALK—SONO—** 866-9202. Program unavailable.

789. **SPRINGDALE—STATE—** 325-0250. Thru June 23: "Raiders of the Lost Ark." Beg. June 24: "Flashdance."

790. **STAMFORD—AVON—** 324-9205. #1—"Octopussy." #2—Thru June 23: "Chained Heat." Beg. June 24: "Twilight Zone—The Movie."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Superman III." #2—"Trading Places." #3—"Flashdance."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Return of the Jedi." #2—Thru June 23: "Blue Thunder." Beg. June 24: "The Survivors."

793. **TRUMBULL—TRANS-LUX—** 374-0462. #1—"Superman III." #2—"WarGames." #3—Thru June 23: "Blue Thunder." Beg. June 24: "The Survivors."

795. **WESTPORT—FINE ARTS—** 227-3324. #1—"Return of the Jedi." #2—"Flashdance." #3—227-9619. "Blue Thunder." #4—226-6666. "WarGames."

796. **WESTPORT—POST—** 227-0500. "Trading Places."

798. **WILTON—CINEMA—** 762-5678. "Superman III."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Return of the Jedi." #2—"Superman III." #3—"Psycho II."

801. **HARRISON—WARNER—** 482-8550. #1—Thru June 23: "Chained Heat." Beg. June 24: "Twilight Zone—The Movie." #2—Thru June 23: "Blue Thunder." Beg. June 24: "Porky's II."

803. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—Thru June 23: "Breathless (1983)." Beg. June 24: "Twilight Zone—The Movie." #2—"Return of the Jedi."

806. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Trading Places." #2—"Raiders of the Lost Ark." #3—"The Man With Two Brains." #4—"Psycho II."

807. **SECAUCUS—LOEWS MEADOW—** 866-6161. #1—"Octopussy." #2—"Superman III." #3—"WarGames." #4—"Flashdance." #5—Thru June 21: "Blue Thunder." Beg. June 22: "The Survivors." #6—"Chained Heat."

809. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru June 23: "Chained Heat." Beg. June 24: "Breathless (1983)."

Essex County

810. **BLOOMFIELD—CENTER—** 748-7900. Thru June 21: "Blue Thunder." Beg. June 22: "The Survivors."

811. **BLOOMFIELD—RKO ROYAL—** 748-3555. #1—"Superman III." #2—"Trading Places."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "WarGames."

817. **LIVINGSTON—COLONY—** 992-0800. Thru June 23: "Tootsie." Beg. June 24: "Twilight Zone—The Movie."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru June 23: "Tender Mercies." Beg. June 24: "Yellowbeard."

819. **MILLBURN—RKO—** 376-0800. #1—"Octopussy." #2—"WarGames."

821. **MONTCLAIR—CLARIDGE—** 746-5564. #1—"Psycho II." #2—Thru June 23: "Sophie's Choice." Beg. June 24: "Yellowbeard." #3—Thru June 23: "The Verdict." Beg. June 24: "Porky's II."

822. **MONTCLAIR—WELLMONT—** 783-9500. #1—Thru June 23: "Karate Killers on Wheels." Beg. June 24: "Twilight Zone—The Movie." #2—Thru June 23: "My Tutor." #3—"Chained Heat."

823. **NEWARK—DRIVE-IN—** 344-2800. **BLUE—**"Octopussy"; "Sharky's Machine." **GREEN—**"Trading Places"; "48 Hrs." **RED—**"Superman III"; "Road Warrior."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Octopussy."

828. **VERONA—VERONA—** 239-0880. Thru June 23: "Local Hero."

830. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Return of the Jedi." #2—"Superman III." #3—"Trading Places."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru June 23: "Gandhi."

841. **CRANFORD—RKO—** 276-9120. #1—Thru June 23: "Baby, It's You." Beg. June 24: "Porky's II." #2—Thru June 23: "An Officer and a Gentleman."

842. **ELIZABETH—ELMORA—** 352-3483. "Gandhi."

846. **LINDEN—TWIN—** 925-9787. #1—"WarGames." #2—"Psycho II."

848. **ROSELLE PARK—PARK—** 245-0358. "Tender Mercies"; "Evil Under the Sun."

849. **SUMMIT—STRAND—** 273-3900. Thru June 23: "To Begin Again." Beg. June 24: "Twilight Zone—The Movie."

851. **UNION—FIVE POINTS—** 964-3466. "Superman III."

852. **UNION—LOST PICTURE SHOW—** 964-4497. "Psycho II."

854. **UNION—RKO—** 686-4373. #1—Thru June 21: "Flashdance." Beg. June 22: "The Survivors." #2—"Trading Places."

857. **WESTFIELD—RIALTO—** 232-1288. #1—Tent.: "The Man With Two Brains." #2—"WarGames." #3—"Psycho II."

858. **WESTFIELD—TWIN—** 654-4720. #1—Thru June 23: "Raiders of the Lost Ark." Beg. June 24: "Twilight Zone—The Movie." #2—Thru June 23: "Still Smoking"; "Up in Smoke."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. "WarGames."

861. **CLOSTER—CLOSTER—** 768-8800. "Octopussy."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Flashdance." #2—"Trading Places." #3—"WarGames." #4—Thru June 21: "Raiders of the Lost Ark." Beg. June 22: "The Survivors."

863. **EMERSON—TOWN—** 261-1000. "WarGames."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Psycho II." #2—Thru June 23: "The Man With Two Brains"; "Night Shift." Beg. June 24 (tent.): "Yellowbeard."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Superman III." #2—"Octopussy."

868. **FORT LEE—SHARON—** 224-0202. "Return of the Jedi."

871. **HACKENSACK—RKO ORITANI—** 343-8844. #1—Thru June 23: "Karate Killers on Wheels." #2—Thru June 23: "The Man With Two Brains." #3—Thru June 23: "Psycho II."

873. **OAKLAND—TWIN—** 337-4478. #1—"Superman III." #2—Thru June 21: "Blue Thunder." Beg. June 22: "The Survivors."

874. **PALISADES PARK—PARK LANE—** 944-1086. #1—Thru June 23: "The Man With Two Brains." #2—Thru June 23: "Chained Heat."

875. **PARAMUS—BERGEN MALL—** 845-4449. Thru June 23: "Chained Heat." Beg. June 24: "Yellowbeard."

876. **PARAMUS—CINEMA 35—** 845-5070. "Psycho II."

877. **PARAMUS—DRIVE-IN—** 368-1440. Thru June 23: "Monty Python's The Meaning of Life"; "Doctor Detroit." Beg. June 24: "Spacehunter: Adventures in the Forbidden Zone"; "The Toy."

878. **PARAMUS—RKO ROUTE 4—** 487-7909. #1—"Return of the Jedi." #2—"Trading Places." #3—Thru June 23: "Blue Thunder." Beg. June 24: "Twilight Zone—The Movie." #4—Thru June 23: "Flashdance." Beg. June 24: "Porky's II." #5—"Octopussy." #6—"Octopussy." #7—Thru June 21: "Return of the Jedi." Beg. June 22: "The Survivors."

879. **PARAMUS—RKO ROUTE 17—** 843-3830. #1—"Superman III." #2—"WarGames."

882. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru June 23: "The Verdict." Beg. June 24: "Breathless (1983)."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ABUSE—(1hr. 33m., '83) Working on a child abuse documentary, a New York filmmaker becomes involved with an abused child. Dir. Arthur Bressan, with Richard Ryder, Raphael Sbarge. **7**

ALSINO AND THE CONDOR—(1hr. 29m., '83) The development of a Central American revolutionary, presented in parable form, without politics, history, or even a specific country. Corrupt government troops, led by an American advisor (Dean Stockwell) in dark glasses, terrorize impoverished villagers and peasants; meanwhile, a young, parentless boy dreams of flying through the air. When he jumps off a tree he mangles himself and becomes a hunchback. Stooped over, he wanders through the countryside and witness massacres, bombings, burials. Finally, he runs into warm-hearted guerillas who adopt him and as their own; in the concluding image, he stands up straight again, holding a rifle over his head. He will soar after all. The physical settings (Nicaragua) are satisfyingly lush, and a few of the actors bring some juice to their exemplary roles, but the movie is still an all-purpose model and completely unilluminating. Directed by Miguel Littin. **9**

ANGELO, MY LOVE—(1hr. 55m., '83) Robert Duvall's sprawling, rambunctious movie about Gypsies asks us to be charmed by an eleven-year-old baby macho who snaps his fingers commandingly at grown women. In this case, as in others, Duvall may have miscalculated. There's some color and some vital life in this movie, but for the most part Duvall has made the lying, thieving Gypsies depressingly petty and argumentative rather than poetic or inspired. The directing style is nagging, semi-improvisational, à la Cassavetes. **86, 723**

★ **BABY, IT'S YOU**—(1hr. 45m., '83) Charming minor movie about a love affair that never quite comes off —a largely chaste romance between a wild street kid from Trenton (Vincent Spano) who calls himself Sheik and a bright, ambitious, upper-middle-class Jewish girl, Jill Rosen (Rosanna Arquette), a realist who wants desperately to be a success in everything she does. The writer-director John Sayles has based the material on an autobiographical story by the producer Amy Robinson, and he stays much closer to Jill than Sheik, an imbalance that hurts the movie badly. Smallish and slender, Rosanna Arquette has a spunky embattled quality, like a prettier Rita Tushingham; she makes us like Jill in everything she does, even when the girl is lusting after status. Spano's Sheik has Valentino eyes, but he's a little too moist in his eagerness to play teen idol; Spano makes him foolish-looking but touching and likeable—a romantic lover. The affair is set against the changing culture of the sixties. When Jill gets to Sarah Lawrence, she's ludicrously overdressed, and her struggles to keep up with the tall, slinky dazzlers who have mastered the casually sloppy style is a triumph of gentle satire. R. **6, 536, 705, 841**

BETRAYAL—(1hr. 35m., '83) Ben Kingsley, wearing a spiky toupee that makes him look rather like Caligula, is both tormented and manipulative as the London publisher who is cuckolded by his wife (Patricia Hodge) and his best friend (Jeremy Irons). Harold Pinter's play has been filmed by theater director David Jones with a feeling for the pathos of missed connections and unspoken emotions. All in all, this is probably the most satisfying screen adaptation of a Pinter play. But neither Jones nor a great actor like Kingsley can supply what the playwright hasn't put there. Pinter's *time scheme is ingenious* (he proceeds backwards, from the end of the affair to its passionate beginnings), but we still get tired of these played-out characters, with their evasions and defensive redundancies. Pinter's emotional range is limited by the verbal forms—the cadenced mock pedantries—to which he's obsessively drawn. R. **6, 62, 76, 93, 782**

BLUE THUNDER—(1hr. 50m., '83) A well-engineered love poem to whirlybirds. In Los Angeles, police helicopters break up robberies, eavesdrop on couples making love, swoop under bridges, and flip backward in 360 degree loops. They do everything but help old ladies cross the street and remove chewing gum from beneath park benches. But wait! Unnamed fascist elements in the federal government want to pervert this noble machine—change it from a benign instrument of urban patrol to an attack weapon that machine guns unruly citizens from the air. They introduce Blue Thunder, a high-speed helicopter with a fiercely serrated tail, like the body of Captain Nemo's submarine in *20,000 Leagues Under the Sea*. We can tell that the helicopter is evil—it's test pilot (Malcolm McDowell) has hair dyed Nazi blond and an irritatingly flip British accent. An honest cop (Roy Scheider) kidnaps the bird and does battle with the evil pilot as well as a pair of F-16s and a variety of police cars. Exciting and well-made, *Blue Thunder* is still kid stuff. With Daniel Stern, Candy Clark, and the late Warren Oates. Written by Dan O'Bannon and Don Jakoby; directed by John Badham. R. **33, 72, 202, 406, 408, 410, 500, 521, 529, 531, 541, 550, 559, 567, 602, 610, 617, 622, 630, 633, 635, 640, 649, 664, 668, 745, 777, 792, 793, 795, 801, 807, 810, 873, 878**

BREATHLESS (1983)—(1hr. 45m.) In this dreadful American re-make of Jean-Luc Godard's 1960 classic, the much-undressed Richard Gere plays a low-life stud and car thief who is always jiving, shaking, pumping his hips and shoulders. Gere makes the lowlife so anxious and narcissistic that he's not even enjoyable as a sexual *image*, yet we're obviously supposed to take him as a crumbum saint, a man too alive sexually to conform. In a reversal of the original characters' nationalities, Gere's young hood chases a French architecture student (Valeris Kaprisky) at UCLA, but the story now makes no sense. A French girl in Angeles doesn't have anything remotely comparable to the cultural/erotic significance of Jean Seberg's immortal American college girl abroad. There are a few moments when director Jim McBride sends Gere and Kaprisky racing through the Los Angeles night, *or slamming in and out of some scuzzy* bar, and the movie comes alive as a seedy-romantic poem about life on the lam, but most of the film is tiresome, and naively bad. L.M. Kit Carson worked with Mc Bride on the screenplay. R. **23, 36, 60, 212, 228, 234, 513, 530, 567, 570, 619, 636, 640, 660, 664, 727, 731, 754, 755, 803, 809, 882**

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous *knowledge of pop music and sports that took* over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **11, 97**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **16**

DOCTOR DETROIT—(2hrs. 3m., '83) As a fussy English professor, who falls in with Chicago's shiniest pimps and prostitutes and then faces down a rival gang, Dan Aykroyd is trying to be funny with the most obvious material in the world. He gets some of his laughs, but the movie is too broad, too clumsy, and about as inventive as an Abbott & Costello two-reeler. Directed by Michael Pressman. R. **32, 436, 530, 542, 702, 877**

DRAUGHTSMAN'S CONTRACT, THE—(1hr. 47m., '83) Reviewed in this issue. R. **62**

EXPOSED—(1hr. 39m., '83) Ludicrous but far from boring. A sulky, unformed beauty (Nastassia Kinski) drops out of college, moves to New York, becomes a world-famous model overnight, and falls in love with a virtuoso violinist (Rudolf Nureyev), who, in his spare time, hunts terrorists, and who sends the heroine into the Paris lair of an international thug (Harvey Keitel). This high-fashion/classical music/terrorism thriller hasn't a single moment of plausibility, but writer-director James Toback has some juice, some rich eccentricity in his personality, and his movie is so peculiarly, lusciously absurd that it's almost likable. An incurable college romantic, Toback is bored by the task of laying down the floorboards of a movie; instead he's fascinated by scenes in which extraordinary individuals—celebrities of the spirit—meet and size each other up. Nothing much follows the meetings. It's a cocktail party movie, but at least the guests are amusing. R. **97**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Berg*man's modern-day films. Bergman is offering his most* explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet*, intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy —it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restaurateur, Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. **61, 62**

FLASHDANCE—(1hr. 36m., '83) About a working woman's nighttime release from reality. Dir. Adrian Lyne, with Jennifer Beals. R. **35, 38, 50, 74, 205, 223, 303, 411, 419, 426, 529, 531, 541, 552, 567, 603, 640, 642, 650, 667, 700, 707, 714, 716, 719, 746, 752, 775, 789, 791, 795, 807, 854, 862, 878**

FLIGHTS OF FANCY—(1hr. 30m., '83) In Russian, Eng. subtitles. Story of a Moscow architect on the occasion of his fortieth birthday. Dir. Roman Balayan, with Oleg Yankovsky, Ludmilla Gurchenko. **47**

★ **48 HRS.**—(1hr. 37m., '82) The perfect Saturday night movie. Violent, profane, and funny, this San Francisco-set police thriller has been furnished with up-to-the-minute tough talk that pops out of the characters' mouths like a comic's patter. The black convict Reggie Hammond (Eddie Murphy), a slick con artist, is let out of prison for two days to help police detective Jack Cates (Nick Nolte), find a vicious cop killer. Forced to work together, the two men have no use for each other—at least not until they fight, go through hell together, and nearly get killed. It's another male romance, but Murphy, with his flashing eyes and fast-breaking smile, and the beefy, sour Nolte make an amusing couple. Directed by Walter Hill in a violent slapdash style: The shoot-outs are so bloody and so fast that they have the hallucinatory power of something glimpsed from a moving train. With Annette O'Toole as Nolte's girlfriend and James Remar as a very nasty cop killer. R. **42, 103, 448, 731, 780, 785, 823**

★ **GANDHI**—(3hrs. 7m., plus int., '82) Richard Attenborough's old-fashioned, epic biography is about as square as a movie can be, but there's strength and heart in his approach. Despite some dead, pious moments, this spectacular film is a triumph—a surprisingly serious, emotionally vibrant examination of the way Gandhi's ideals actually worked in South Africa and India. Attenborough and screenwriter John Briley emphasize the shrewd and worldly side of the great man—the master politician and shaker of empires, the brilliant psychologist of mass movements who understood the use of the press. The movie covers 55 years—Gandhi's days as a British-trained barrister in South Africa, the long struggle against the British, the growing Muslim-Hindu rivalry. As Gandhi, the stage actor Ben Kingsley is extraordinary—physically powerful, radiant, hard-headed and lively. The British actors (John Gielgud, Edward Fox, Michael Hordern, etc.) playing the various viceroys, generals, and subalterns do splendidly, the Americans (Martin Sheen as a reporter, Candice Bergen as photographer Margaret Bourke-White) less well. Gandhi lived long enough to see both the triumph and the defeat of his ideals; the movie convinces you that he was a genuinely great man and that his ideals are worth reviving. PG. 45, 105, 300, 416, 436, 437, 535, 555, 609, 626, 639, 644, 653, 666, 707, 711, 717, 840, 842

HEADS OR TAILS—(1hr. 40m., '83) In French, Eng. subtitles. A detective becomes friends with a man suspected of murdering his wife. Dir. Robert Enrico, with Philippe Noiret, Michel Serrault. 90

HEATWAVE—(1hr. 32m., '83) A young architect is attracted to a woman actively opposed to one of his projects. Dir. Phillip Noyce, with Judy Davis, Richard Moir. R. 88

HUNGER, THE—(1hr. 38m., '83) An elegant and silvery horror movie about Susan Sarandon's breasts, snarling chimpanzees, blood, Catherine Deneuve's teeth, shafts of smoke-filled light, marble hallways, and David Bowie. The plot has something to do with immortality and vampirism, but the real subject is a certain kind of sleek high-fashion imagery that bores certain people beyond printable description. Directed by Tony Scott, who, like so many recent English directors, emerged from TV commercials. They're great at images and editing, the English; it's directing that they have no talent for. This chic, vaguely disgusting movie, could rightly be called "decadent". R. 11, 97, 236

L'ETOILE DU NORD—(1hr. 41m., '83) Based on the book by Georges Simenon, a mystery surrounding a murder aboard a train. Dir. Pierre Granier-Deferre, with Simone Signoret, Phillipe Noiret. PG. 55

★**LA NUIT DE VARENNES**—(2hrs. 38m., '83) A brilliant and emotionally satisfying historical entertainment, directed by Ettore Scola. It is June 20, 1791, the night the desperate Louis XVI, accompanied by Marie Antoinette, the dauphin, and his sister, broke for the border, hoping to flee the Revolution. (They were arrested in the town of Varennes, brought back to Paris, and subsequently guillotined.) Eager to be on hand and get it all down for posterity, the writer Restif de la Bretonne (Jean-Louis Barrault) sets off in hot pursuit, and along the way he meets some of the choice spirits of the age—the ardent democrat Thomas Paine (Harvey Keitel), an aging but still gallant Casanova (Marcello Mastroianni), the (fictional) lady-in-waiting, Comtesse Sophie de la Borde (Hanna Schygulla), and a variety of other representative late-eighteenth-century-types. As they travel through the countryside our celebrities debate the issues of the Revolution, yet the movie remains charming and funny. It's essentially about a social experience—*Ragtime* on wheels. Restif, a democratic man, is the film's hero, yet the director cannot conceal his love for the privileged sensualists of the *ancien régime*, the Comtesse, and Casanova. It's a richly ambiguous, nostalgic movie. The late Sergio Amidei worked with Scola on the screenplay. R. 16, 86, 657, 782

LA TRAVIATA—(1hr. 52m., '83) The Franco Zeffirelli production of Verdi's most delicate opera is luxurious, overwrought, and occasionally a bit silly. Zeffirelli gets a great acting performance out of soprano Teresa Stratas, whose Violetta is perhaps more feverish and brittle than anyone else's, but he almost ruins the performance with over-lavish decoration, too much movement, too much sentiment, and an oppressive literal-mindedness. Everything has to be spelled out; every emotion is a little moist. Stratas's singing sounds a little pinched and edgy, but that may well be the fault of the soundtrack, which is clear but cold and steely. As Alfredo, Placido Domingo is a bit stolid as an actor and vocally a little too large-scale for the role (he seems incapable of quiet, delicate singing). Cornell MacNeil looks rather worn and sings with a frayed voice, as the elder Germont. James Levine, working with the Metropolitan Opera Orchestra and Chorus, conducts vigorously. 56

LA TRUITE—(1hr. 50m., '83) In French, Eng. subtitles. Joseph Losey, the old scourge of "decadence," goes to work on a bunch of corrupt jet-setting corporation officials and their wives (including Jeanne Moreau and Jean-Pierre Cassel) who destroy themselves trying to dominate a proud, asexual country girl (Isabelle Huppert). Exactly *why* they want her is a mystery—the movie is devoted to the glory of this basilisk-eyed silent girl. Nothing much happens, but the atmosphere is clogged with portents, and the international settings (including Japan) are appropriately chic. A beautifully designed, thoroughly absurd movie. R. 60

★**LOCAL HERO**—(1hr. 50m., '83) The Scottish writer-director Bill Forsyth (*Gregory's Girl*) has created a mood of lulling whimsy that grows in strength as the movie goes on. Mac (Peter Riegert), a competent but buttoned-up-tight young oil executive from Houston, is sent by his boss, the half-mad corporate genius Happer (Burt Lancaster) to buy (lock, stock and barrel) a small Scottish village, Ferness, in order to turn it into an oil refinery. Arriving at the place, Mac falls under a spell. He's wandered into a peaceable kingdom, a place of wonders. Shooting stars and the northern lights throb in the night; an (apparent) mermaid with a degree in marine biology rises from the sea; and Mac loses his will to dominate. Forsyth explains nothing, never prepares a joke, and never comments on it after he's made it. The incongruities pile up, but in the end they join together for us in a kind of harmony. We're teased out of our sense of rationality by the consistency of Forsyth's errant view. When Happer arrives at the end, in one of the truly magical moments in recent movies, the triumph of Ferness is complete. *Local Hero* is *Brigadoon* without bagpipes and men dancing in tartans—a triumph of originality. With Peter Capaldi and Denis Lawson. 16, 57, 530, 535, 574, 828

MAN WITH TWO BRAINS, THE—(1hr. 30m., '83) A love story/comedy about an accomplished neurosurgeon. Dir. Carl Reiner, with Steve Martin, Kathleen Turner. R. 32, 71, 92, 418, 512, 526, 533, 541, 554, 567, 630, 640, 643, 660, 666, 702, 717, 806, 857, 864, 871, 874

MONTY PYTHON'S THE MEANING OF LIFE—(1hr. 43m., '83) The boys will probably never be quite right for movies. Too many funny fellows (six) perform at once, and you don't develop a personal attachment to any of them. They're too manic, too insistently goony to offer deeper satisfactions. This latest farrago is their most violent and obscene work yet and, at times, their funniest. The sketches have something to do with the Big Questions—birth, education, God, sex, digestion, organs (male), breasts (female), and death. John Cleese has a great bit as an earnest teacher trying to hold the interest of his bored male students through a lecture-demonstration on sex. "Vaginal *juices,*" he says. "Name two ways to get them *flowing*.." There is also a hilarious and disgusting episode involving the world's fattest man and his inability to hold down his dinner in a posh French restaurant. The scene, putting it mildly, is memorable. With Michael Palin, Graham Chapman, Terry Gilliam, and Eric Idle. Terry Jones directed. R. 99, 436, 530, 542, 702, 758, 877

★**MY FAVORITE YEAR**—(1hr. 32m., '82) As the drunken, swashbuckling movie star Alan Swann, Peter O'Toole is magisterially funny—flamboyant yet controlled, egotistical yet enchantingly attentive to his fellow actors. The time is 1954, and matinée idol Swann has agreed to do a guest shot on the hit TV show *Comedy Cavalcade*, which stars the great Stan "King" Kaiser (i.e., Sid Caesar). Swann is a lush and a scoundrel, a spendthrift of his own talent. His looks are even going. Yet the magnificence is still there, and O'Toole gives him an immense courtly charm. As young Benjy Stone, the hotshot comedy writer assigned to keep Swann sober, theater actor Mark Linn-Baker delivers his lines decisively, but he's a glib, busy fellow with frantic hands and a fretful walk. Directing for the first time, Richard Benjamin shows us how the rivalries and hysteria—the tantrums, flip-outs, accidents—were not merely the by-products of live TV but part of what made it possible. As King, Joseph Bologna has Sid Caesar's heft, his bullying force. He plays him as a paranoid young brawler, heroic in his pursuit of laughs. With Bill Macy and Jessica Harper. Written by Dennis Palumbo and Norman Steinberg. PG. 13, 232, 513, 641

★**NIGHT OF THE SHOOTING STARS, THE**—(1hr. 46m., '83) In Italian, Eng. subtitles. A magnificent achievement by the Taviani brothers (Paolo and Vittorio), co-directors of *Padre Padrone*. It's the final days of the war in the Tuscany hills: The Germans are moving out as the Americans sweep north, and the people of a small town break into two groups. The rich and the pious, following German orders, gather with the bishop in the cathedral; the others, led by the shrewd, tough Galvano (Omero Antonutti), move out into the hills, hoping to link up with the American army. Most of the movie is about the adventures of this group. The movie is vignettish and anecdotal, but never "picturesque." These aren't "little people"—they are people existing out at the edge, where the banal and the fantastic intersect. The Tavianis work in an abrupt, frequently harsh style, with outbreaks of crazy, barbaric poetry that leave one startled. They have the Italian genius for earthiness without the Italian weakness of sentimentality. Near the end, the Tavianis gather all the anecdotes together in a battle between partisans (including the townspeople) and Fascists in a golden wheat field, an astounding sequence that has to rank with the greatest scenes in modern movies. Guiliani De Negri and Tonino Guerra worked on the screenplay. R. 86, 559

★**OCTOPUSSY**—(2hrs. 10m., '83) One of the most inventive, insolent, and satisfyingly preposterous of all the Bond movies. It has something to do with a mad Russian general who wants to blow up an American air base with an atom bomb, and something further to do with jewel smugglers living in extraordinary luxury in India. Louis Jourdan, "working" again after some years away from the screen, shows up as a swank Afghan sadist; tanned, lightweight, and useless, Jourdan resembles nothing so much as an expensive piece of goods purchased at a duty-free airport. Maud Adams, specialist in advanced bone-structure acting, delivers the howler: "My father became a leading expert on octopi. He called me his little. . . Octopussy." And Kristina Wayborn, a tall Swedish person with lavender nails, exits from James Bond's bedroom by tying her sari to the balcony rail and unwinding herself down to a limousine waiting below. The fun is remarkably consistent. Director John Glen, a former editor, creates sequences with lickety-split timing; Roger Moore, that butterball deity, tucks his entire body under his chin but manages to look relaxed. PG. 21, 30, 46, 70, 83, 93, 104, 105, 114, 115, 201, 206, 210, 215, 225, 235, 237, 308, 401, 403, 418, 423, 428, 450, 518, 533, 536, 541, 562, 567, 573, 601, 608, 616, 621, 637, 651, 656, 663, 700, 709, 715, 717, 730, 740, 745, 777, 779, 784, 790, 807, 819, 823, 827, 861, 867, 878

OFFICER AND A GENTLEMAN, AN—(2hrs. 6m., '82) Shrewd, entertaining updating of a genre that flourished forty years ago, the armed-service romance. Richard Gere stars in the Tyrone Power role—the selfish loner who is chastened and humbled in the navy's basic training and becomes a caring human being; the charming David Keith is his buddy, an honorable Southerner from a military family; and Debra Winger and Lisa Blount are the "Puget debs"—working-class Catholic girls who cross the Puget Sound in search of husbands among the future officers. Douglas Day Stewart has given the movie both the narrative strength of old Hollywood films and also their reassuring moral universe. Taylor Hackford's direction is conventional but self-assured and proficient; the movie has undeniable electricity, even though its sexual morality feels musty. Featuring Louis Gossett Jr. as the tough drill sergeant—a classic performance in a very clichéd tradition. R. 38, 233, 448, 502, 524, 551, 644, 654, 717, 745, 841

PSYCHO II—(1hr. 50m., '83) In this sequel to Hitchcock's 1960 shocker, Norman Bates (Tony Perkins again), the schizoid killer, emerges after two decades in the bin and tries to hold on to his sanity in that awful house on the hill. Perkins, always an underrated actor, is touching and rather funny as he passes in and out of psychotic states and the movie itself, while hardly necessary, is far from a travesty. The screenwriter, Tom Holland, and the director, Richard Franklin, have re-created the look and the story logic of the original with almost slavish fidelity; the movie's ingenuity is pleasing, yet as *Psycho II* goes on and on, and the stabbings and murders pile up, the gruesome stupidity of today's horror-film mentality overwhelms Hitchcock's spirit of comic ghoulishness. With Vera Miles (sister of Janet Leigh in the original) now seeking vengeance against Norman, Meg Tilley as her sympathetic daughter, Dennis Frantz as the greasy manager of the Bates Motel, and Robert Loggia as a shrink. 20, 41, 70, 82, 92, 102, 103, 109, 201, 206, 210, 212, 215, 221, 237, 306, 401, 420, 427, 439, 512, 518, 528, 533, 536, 567, 571, 573, 604, 634, 642, 649, 653, 663, 705, 709, 710, 714, 732, 735, 740, 744, 773, 781, 784, 800, 806, 821, 846, 852, 857, 864, 871, 876

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) Plain and craftsman-like in style, but fascinating In a small French farming village in the sixteenth century, a dour young husband Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an imposter? If he's an imposter, he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. When Martin II tries to claim some of the family's money, all hell breaks loose, and the movie becomes a comedy of greed and desire, in which truth dissolves into self-interest. Director Daniel Vigne and writer Jean-Claude Carriere have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. 73

RETURN OF THE JEDI—(2hrs., 13m., '83) It features spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F.A.O. Schwarz. One is grateful for so much craftsmanship and savvy and also a bit wearied—the opening blast of John Williams's familiar brass theme has become the anthem of a merchandising concept that has completely triumphed. Since the original, parodostic *Star Wars*, George Lucas has confined the jokes to the costuming and the furry creatures. The basic material is now heavy and square. In this resolution of the cycle's themes, Luke Skywalker (Mark Hamill) struggles against his father and the Emperor himself, who turns out to be sepulchral old wheeze in a black hood who extends his fingers and mutters threats like the Wicked Witch of the West. Harrison Ford and Carrie Fisher look dulled out by their pulp lines, though the people designing the creatures (Phil Tippett, Stuart Freeborn) haven't lost their edge. Directed by Richard Marquand. **24, 31, 80, 100, 109, 115, 201, 203, 212, 234, 306, 403, 411, 420, 428, 512, 517, 519, 523, 528, 540, 558, 567, 602, 617, 625, 627, 632, 650, 714, 719, 728, 730, 756, 775, 792, 795, 800, 803, 830, 868, 878**

★**SAY AMEN, SOMEBODY**—(1hr. 40m., '83) A thrilling documentary about black gospel singers directed by George T. Nierenberg. These performers give so much of themselves that they seem enraptured, even transfigured, before our eyes. The framework for the movie is a tribute, at the Antioch Baptist Church in St. Louis, for Willie Mae Ford Smith, who has been singing and teaching gospel music for 60 years. After her various protégés sing, Willie Mae Ford Smith stands up in front of the congregation and sings "Canaan," moving back and forth in front of the congregation without the aid of the aluminum walker she normally requires, and the other singers' exaltations become equal to hers. It's a great moment. And Nierenberg has some wonderful interviews with Thomas A. Dorsey, the former blues accompanist and band leader who became the founder of modern gospel music and its greatest composer. When Dorsey, now 83, conducts choral groups with his huge hands, which he whirs around like threshers, he radiates a fierce pleasure in the redemptive powers of music. These people made something out of nothing, and they've kept their traditions alive. G. **51**

SPACEHUNTER: ADVENTURES IN THE FORBIDDEN ZONE—(1hr. 30m., '83) A sci-fi adventure story about two independent loners who form an uneasy partnership on the plague-infested planet Terra Eleven. Dir. Lamont Johnson, with Peter Strauss, Molly Ringwald. PG. **38, 513, 660, 877**

STILL SMOKING—(1hr. 31m., '83) Cheech and Chong get invited to a Dolly Parton/Burt Reynolds Film Festival in Amsterdam. Dir. Thomas Chong, with Cheech Marin. R. **32, 858**

SUPERMAN III—(2hrs. 4m., '83) Reviewed in this issue. PG. **22, 32, 58, 83, 92, 100, 109, 111, 201, 206, 210, 211, 225, 237, 307, 401, 402, 412, 420, 439, 519, 523, 541, 557, 561, 567, 573, 600, 606, 615, 618, 620, 625, 628, 632, 648, 662, 709, 710, 714, 719, 727, 732, 747, 750, 774, 779, 791, 793, 798, 800, 807, 811, 823, 830, 851, 867, 873, 879**

SURVIVORS, THE—(1hr. 50m., '83) A comedy about three men who share a common predicament in a world where no one is safe from becoming unemployed. Dir. Michael Ritchie, with Robin Williams, Walter Matthau. R. **33, 74, 105, 114, 115, 202, 223, 234, 236, 304, 402, 408, 410, 412, 448, 500, 521, 531, 533, 541, 550, 559, 573, 602, 617, 622, 633, 635, 649, 663, 664, 710, 712, 719, 727, 732, 745, 746, 777, 792, 793, 807, 810, 854, 862, 873, 878**

TENDER MERCIES—(1hr. 33m., '83) You may feel that you've got dust in your mouth while watching this first American film directed by the Australian Bruce Beresford. It's set on the featureless, sunbaked Texas plains and consists of one dry, inexpressive scene after another. Robert Duvall stars as Mac Sledge, a once-great country-and-western singer whose life has gone to hell. Mac is taken in by a young widow (Tess Harper) who lives out there in the middle of nowhere, and he marries her. With his sunken eyes and a wispy little beard that serves only to outline the skull beneath the skin, Duvall is convincingly worn. He makes Mac remote and stony, an anguished man who has lost the impulse to entertain people or even to cheer himself up. The movie is flinty, and almost priggish in the way it congratulates Mac for not wanting to get back into show-business, with its corruptions of success and money. But a movie has to be a *little* outgoing to make contact with the audience. Duvall's performance is paralyzed by integrity; so is *Tender Mercies*. With Betty Buckley as Mac's ex-wife, an unhappy big star; and Ellen Barkin as their lost daughter. Written by Horton Foote. PG. **16, 97, 211, 236, 442, 574, 720, 818, 848**

THEY DON'T WEAR BLACK TIE—(2hrs., '83) In Portuguese, Eng. subtitles. A union strike, called in response to overwhelming economic conditions, divides a Brazilian family. Based on the play by Gianfrancesco Guarnieri. Dir. Leon Hirszman. **88**

★**TOOTSIE**—(1hr. 56m., '82) A triumph. Dustin Hoffman plays Michael Dorsey, an intractable and largely unemployable New York actor who wins a major role on a soap opera by dressing as an actress named Dorothy Michaels. He then *becomes* Dorothy—or rather, you see Michael's personality refashioned by Dorothy's. At last his infuriating habit of setting everybody straight has an outlet: He/she tells off the male-chauvinist-pig director (Dabney Coleman); firms up the lines of the script; evades the embraces of the vain old fraud (George Gaynes) whose tongue-thrusting kisses have been the terror of actresses for years. While Dorothy is becoming best friends with the show's gorgeous, vulnerable leading lady (Jessica Lange), Michael, agonizing under his dress, is falling in love with her. The imposture grows wilder, more complex, and more heart-wrenching by the minute. This satirical farce, based on a story by Larry Gelbart and Don McGuire, written by Gelbart and Murray Schisgal (with uncredited assists from Elaine May, Barry Levinson, and everyone else but Nancy Reagan), and directed by Sydney Pollack, has more to say about sex roles and attitudes than most of our more serious films. With Teri Garr, Bill Murray, Charles Durning, and memorably, Sydney Pollack himself as Michael's agent. PG. **85, 304, 414, 437, 532, 629, 643, 711, 755, 817**

TRADING PLACES—(1hr. 46m., '83) Reviewed in this issue. R. **24, 33, 80, 100, 111, 205, 210, 215, 223, 303, 408, 411, 423, 426, 450, 519, 529, 531, 541, 567, 603, 608, 625, 628, 651, 659, 664, 668, 701, 707, 714, 719, 722, 732, 746, 751, 774, 791, 796, 806, 811, 823, 830, 854, 862, 878**

TWILIGHT ZONE—THE MOVIE—(1hr. 42m., '83) A four-segment film inspired by Rod Serling's classic T.V. series. Dir. Steven Spielberg, John Landis, Joe Dante, George Miller; with Dan Aykroyd, Albert Brooks and others. PG. **37, 48, 109, 115, 208, 234, 401, 403, 411, 418, 512, 526, 529, 537, 541, 608, 625, 629, 632, 635, 642, 643, 653, 659, 700, 702, 707, 709, 714, 716, 717, 758, 777, 790, 801, 803, 817, 822, 849, 858, 878**

VERONIKA VOSS—(1hr. 45m., '82) In German, Eng. subtitles. One of the final works of Rainer Werner Fassbinder, who died, at the age of 36, last spring. Veronika Voss (Rosel Zech) is a washed-up film star, a former favorite of Goebbels's, who has become, by 1955, a pathetic morphine addict dependent on the favors of a vicious lady doctor. A rather stolid sportswriter makes an ineffective attempt to save her, but this is the world of Fassbinder, where fate, doom, and depression hang over life like a black cloud. The movie is heavy-spirited and bizarre, fanciful but solemn. In a word, it's dreadful, but it's pure Fassbinder, and that may be enough for some people. Grim and repellent as it is, this sour comment on *Sunset Boulevard* has a malign fascination, and the black-and-white cinematography is dazzling. R. **4**

★**WARGAMES**—(1hr. 53m., '83) It may be hokum, but it's scary, provocative, and fun, like the best of science fiction. In Seattle, a high-school computer whiz, David (Matthew Broderick), playing around on his terminal, manages to plug into a government computer which tracks Soviet nuclear attacks and launches American counterattacks. Thinking that he's playing a game, David takes the Soviet side and launches strikes against Seattle and Las Vegas. When the government's computer reacts as if an *actual* strike were under way, the scares begin. The screenwriters, Lawrence Lasker and Walter F. Parkes, develop their paranoid premise with considerable logic and a sense of the freaky wit of nuclear strategies, and director John Badham, as always, works in a visually fluent, highly charged style. Badham knows we're obsessed with nuclear war, and he keeps teasing us with the big bang. The movie may be more exploitation than warning, but it's undeniably entertaining. With Dabney Coleman, Ally Sheedy. PG. **14, 24, 37, 72, 78, 92, 104, 113, 114, 201, 203, 213, 234, 305, 412, 414, 426, 447, 501, 531, 546, 552, 554, 566, 570, 600, 603, 621, 625, 631, 632, 635, 648, 707, 708, 722, 732, 735, 745, 774, 782, 793, 795, 807, 813, 819, 846, 857, 860, 862, 863, 879**

WHITE ROSE, THE—(1hr. 48m., '83) A decent, unimpassioned account of the four university students who attacked the Nazi juggernaut with leaflets and graffiti at Munich in 1943. The movie leaves one with more questions than answers: Did the four students have any political ideas? What sustained them besides personal goodness? And if goodness was all, how could they be so naïve as to think they could have an effect at that stage of the Nazi rule? One gets the impression from this stolidly noble movie that they weren't very bright, which was surely not intentional. Directed by Michael Verhoeven. With Lina Stolze and Wulf Kessler. **16**

YELLOWBEARD—(1hr. 41m., '83) Based on a tale of the legendary pirate. Dir. Mel Damski, with Graham Chapman, Peter Boyle. PG. **103, 204, 211, 236, 300, 410, 426, 448, 500, 529, 545, 550, 554, 570, 648, 702, 717, 754, 818, 821, 864, 875**

Revivals

AMARCORD—(2hrs. 7m., '74) In Italian, Eng. subtitles. Fellini's best movie in recent years is an autobiographical piece about life in a small Italian city—Fellini's hometown—during the Fascist period. The anecdotes are delicately comic and sad, and the picture is split between regret and nostalgia. **10**

BREATHLESS (1960)—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonshing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **4**

EAST OF EDEN—(1hr. 57m., '55) Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris and Jo Van Fleet. Along with *From Here to Eternity*, and *On the Waterfront*, this was probably the most influential melodrama of the fifties. **10**

FIVE EASY PIECES—(1hr. 48m., '70) A film much overrated when it first appeared because it aped prestigious European models. All about alienation in America, told in terms of a musical family in Oregon and the scapegrace son who works as an oil rigger and lives with a waitress and finally gives up altogether. Jack Nicholson is impressive part of the way, Lois Smith is marvelous as his sister, and Laszlo Kovacks's cinematography is dazzling. Dir. Bob Rafelson. **13**

FREAKS—(1hr. 4m., '32) Tod Browning's classic which takes place in a circus sideshow where the so-called freaks exhibit a more human and civilized society than the "normal" people who surround them. **4**

HEART OF GLASS—(1hr. 33m., '77) In German, Eng. subtitles. Sepp Muller and Volker Prechtel star in Werner Herzog's ponderous allegorical film about the owner of a glass factory who becomes obsessed with finding the lost formula for a precious ruby-colored glass. Shot in Bavaria, Switzerland, Utah, Wyoming, Alaska and Ireland. **96**

KING OF HEARTS—(1hr. 40m., '67) In French, Eng. subtitles. Philippe De Broca's film about an abandoned wartime French town taken over by asylum escapees strikes some as charming and some as unbearably sentimental. Thus it has become something of a cult classic. With Alan Bates and Geneviève Bujold. **13**

MIDNIGHT COWBOY—(2hrs., '69) Jon Voight and Dustin Hoffman are dazzling in John Schlesinger's film. Based on James Leo Herlihy's compassionate and comic novel about loners and hustlers in New York. **89**

MR. HULOT'S HOLIDAY—(1hr. 17m., '54) In French and English; no subtitles—none are necessary. Hulot (director Jacques Tati), sojourning at a French seaside resort, confronts the perversity of inanimate objects and other motley dangers in this light, charming comedy. **14, 90**

MONSIEUR VERDOUX—(2hrs. 10m., '47) Charlie Chaplin's brilliantly ironic tale of a depression-era Bluebeard, one of the great films, indeed a quarter-century ahead of its time, offers sheer brilliance of performance and direction, and a simplicity that shines in all its latter-day naiveté. With Chaplin and Martha Raye. **96**

PICNIC AT HANGING ROCK—(1hr. 50m., '78) A handsome but irritating Australian work from Peter Weir. A group of girls from a posh turn-of-the-century boarding school go on an outing, and three of them and a spooky teacher disappear in an ancient rock formation. The movie is all portents, an elaborate tease. Weir has a first-class eye for composition, but he's overly fond of the elliptical, the suggestive, the ineffable. With Rachel Roberts. **10**

RULING CLASS, THE—(2hrs. 34m., '72) An engaging Absurdist play by Peter Barnes, competently directed (with Barnes's adaptation) by Peter Medak, and starring a frenetically sanguine Peter O'Toole as a spaced-out baronet with a semi-Christ, semi-Jack the Ripper complex. **44**

THOUSAND CLOWNS, A—(1hr. 58m., '65) This attack on "conformity," which impressed a lot of people when it came out, seems stale and full of cheap and easy attitudes now. With Jason Robards Jr., Martin Balsam, Barry Gordon, and Barbara Harris. Adapted from Herb Gardner's play. Dir. Fred Coe. **13**

YOJIMBO—(1hr. 50m., '62) In Japanese, Eng. subtitles. Top entertainment on many levels, set in a mountain village in the 1860s and packed with drama, humor, and satire of the stupidities and evils of war. The direction and acting are magnificent. With the marvelous Toshiro Mifune. Dir. Akira Kurosawa. **95**

THEATER

Many Broadway theaters will accept ticket orders on major credit cards by telephone.

● Running more than a year.
● ● Running more than two years.

HALF-PRICE TICKETS AVAILABLE DAY OF PERFORMANCE, for B'way and Off B'way shows, at Times Square Ticket Center, B'way at 47th St. (354-5800) & Lower Manhattan Theatre Center, No. 2 World Trade Center (354-5800), & in Brooklyn at Fulton Mall Theatre Center (625-5015).

Performance length is approximate; phone theater for exact time.

Broadway

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Diahann Carroll, Geraldine Page, and Maryann Plunkett, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and imagination by Michael Lindsay-Hogg. Tues.-Sat. at 8, $26.50-$32.50; Wed. at 2, $20-$26; Sat. at 2, Sun. at 3, $22.50-$28.50. **Music Box,** 239 W. 45th St. (944-9300). 2 hrs., 10 min. Major credit cards. ●

AMADEUS—David Birney, Mark Hamill, and Maureen Moore in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$37.50; Fri. & Sat. at 8, $26.50-$40; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (239-6200). 2 hrs., 45 min. All major credit cards. ● ●

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Matthew Broderick, Elizabeth Franz, Peter Michael Goetz, Mandy Ingber, Zeljko Ivanek, Jodi Thelen, and Joyce Van Patten. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$25. **Neil Simon Theater,** 250 W. 52nd St. (944-9300). 2 hrs., 40 min. All major credit cards.

THE CAINE MUTINY COURT-MARTIAL—John Rubinstein, Michael Moriarty, and William Atherton in a cannily constructed, constantly percolating, and well-acted revival of Herman Wouk's 1954 drama, directed by Arthur Sherman. Tues.-Fri. at 8, Sat. & Wed. at 2, Sun. at 3, $27; Sat. at 8, $30. **Circle in the Square,** 50th St. W. of Bdway (581-0720). 2 hrs., 30 min. All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, $27.50-$45; Sat. at 2, $25-40; Wed. at 2, $25-$35. **Winter Garden,** 1634 Bdway (239-6222). 2 hrs., 45 min. All major credit cards.

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Sat. at 2, Sun. at 3, Tues.-Thurs. at 8, $30-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $25-$35. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. Major credit cards. ●

EVITA—Florence Lacey is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Scott Holmes and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, Sat. at 2, $20-$42.50; Fri. & Sat. at 8, $20-$45; Wed. at 2, $14.50-$35. **Broadway,** Broadway at 53rd (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

FIVE-SIX-SEVEN-EIGHT. . .DANCE!—Sandy Duncan, the Rockettes, Don Correia, Armelia McQueen, Ken Sacha, Bill Irwin, and Marge Champion in a musical conceived, directed, and choreographed by Ron Field, with songs by Harper, Zipple, Coleman, Kern, and Berlin. Two shows daily at 2:30 & 8 (except Thurs.); $12-$20; thru 9/5. **Radio City Music Hall,** 50th St. & 6th Ave. (246-4600). 2 hrs. All major credit cards.

42ND STREET—Elizabeth Allen, Jerry Orbach, Lisa Brown, Lee Roy Reams, and Jessica James in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Sat. at 8, Sat. at 2, $27.50-$45; Wed. at 2, $20-$35. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. Major credit cards. ● ●

THE GUYS IN THE TRUCK—Harris Laskawy stars in Howard Reifsnyder's comedy which takes a behind-the-scenes look at the world of TV sports, with all action taking place in the remote truck during the covering of a football game; directed by David Black. Featured are Bobbi Jo Lathan, Mike Starr, Gary Klar, James Gleason, Lloyd Battista, Lawrence Guardino, Robert Trumbull, and Geoffrey Ewing. Mon.-Thurs. at 8, $19.50-$27.50; Fri. & Sat. at 8, $22.50-$30; Wed. at 2, $17-$25. **New Apollo,** 234 W. 43rd (944-9300). 2 hrs., 20 min. All major credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—An exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast, now led by David Cassidy, is lovable from top to bottom. Wed.-Sat. at 8:15; Wed. & Sat. at 2; Sun. at 3 & 6:30; $27.50-$40. From 6/28, Tues.-Sat. at 8:15, Wed. & Sat. at 2, Sun. at 3. **Royale,** 242 W. 45th (239-6200). 1 hr., 45 min. All major credit cards. ●

MERLIN—Doug Henning and Chita Rivera in a musical with book by Richard Levinson and William Link, music by Elmer Bernstein, lyrics by Don Black; directed by Ivan Reitman. With Rebecca Wright, Nathan Lane, Gregory Mitchell, and Michelle Nicastro. Wed.-Sat. at 8, Sat. at 2, Sun. at 2 & 6:30; $30-$40; Wed. at 2, $25-$35. From 6/28, Tues.-Sat. at 8, mats. Wed. & Sat. at 2, Sun. at 3. **Mark Hellinger,** 51st & Bdway (944-9300) 2 hrs., 20 mins. Credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music & lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed., Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (944-9300). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Mon.-Thurs. at 8, Sat. at 2, $20-$30; Fri. & Sat. at 8, $20-$32.50; Wed. at 2, $20-$27.50. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Anita Morris. Mon.-Thurs. at 8, $32.50-$40; Fri. & Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (246-0246). 2 hrs., 45 min. All major credit cards. ●

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are George S. Irving, Lara Teeter, George de la Pena, Starr Danias, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. Kitty Carlisle replaces Dina Merrill during the latter's vacation thru 7/24. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. All major credit cards.

PASSION—Frank Langella, Bob Gunton, Cathryn Damon, E. Katherine Kerr, Roxanne Hart, in Peter Nichols's play about a married man who is having an affair; directed by Marshall Mason. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $17.50-$37.50. **Longacre,** 220 W. 48th (239-6200). 2 hrs., 30 min. All major credit cards.

PRIVATE LIVES—Elizabeth Taylor and Richard Burton in a revival of Noel Coward's 1930 comedy; directed by Milton Katselas. With John Cullum, Kathryn Walker, and Helena Carrol in featured roles. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $35-$45, Wed. at 2, $30-$40; thru 7/10. **Lunt/Fontanne,** 205 W. 46th (944-9300). 2 hrs., 15 min. Credit cards.

SHOW BOAT—Donald O'Connor stars in the Houston Grand Opera production of the Jerome Kern/Oscar Hammerstein II musical classic, based on Edna Ferber's novel; directed by Michael Kahn; featuring Lonette McKee, Ron Raines, Dale Kristien, Karla Burns, Paul Keith, Avril Gentles, Paige O'Hara, and Bruce Hubbard. The current revival is musically most accomplished. Few musicals (or operettas) can boast scores that score so often. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **The Gershwin,** 51st St. W. of Bdway (944-9300). 2 hrs., 50 min. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with David Garrison and Court Miller. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Jonathan Hadary plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Estelle Getty, Paul Joynt, Fisher Stevens, Diane Tarleton, and Susan Edwards complete the cast; directed by Peter Pope. **Little Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. All major credit cards. ●

YOU CAN'T TAKE IT WITH YOU—Elizabeth Wilson, Jason Robards, James Coco, and Colleen Dewhurst in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb; featuring Maureen Anderman, Rosetta Le Noire, Meg Mundy, Richard Wood, Carol Androsky, and Bill McCutcheon. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $17.50-$27.50. **Plymouth,** 236 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

Off Broadway

ACCOUNTS—Kevin Conroy, Josh Clark, Kathleen Nolan, Allan Carlsen, and Frank Girardeau, in Michael Wilcox's play about a fatherless family growing up on a sheep farm on the English-Scottish border; directed by Kent Paul. Wed.-Sat. at 8, Sat. at 7, Sun. at 7, Sat. & Sun. at 3; thru 6/26. **Hudson Guild,** 441 W. 26th (760-9810).

AH, WILDERNESS—Eugene O'Neill's play stars Philip Bosco and Dody Goodman in Roundabout Theatre's 50th anniversary production of small-town American life in 1906; directed by John Stix. Tues.-Sat. at 8, Wed., Sat. & Sun. at 2; $12-$18. **Haft Theater at F.I.T.,** 227 W. 27th St. (242-7800).

AMERICAN PASSION—Musical by Willie Fong Young and Fred Burch featuring twelve energetic teenagers; directed by Patricia Birch. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20. **Joyce,** 175 Eighth Ave. (242-0800).

BREAKFAST WITH LES AND BESS—Lee Kalcheim's comedy about two popular radio personalities who have a top-rated talk show; directed by Barnet Kellman; featuring Holland Taylor, Keith Charles, and Kelle Kipp. **Lamb's Theater,** 130 W. 44th (997-1780).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, 'and is genuinely touching. Some male roles are played by women, and some of the female roles by men; directed by Tommy Tune, who has developed into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $17.50-$22.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782). ●

THE CRADLE WILL ROCK—Return engagement of the revival of Marc Blitzstein's satire on the evils of a town run by a corporation; directed by John Houseman; featuring Patti LuPone, James Harper, and Brooks Baldwin. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22; 7/12-9/4. **Douglas Fairbanks Theater,** 432 W. 42nd (564-3510).

THE DINING ROOM—A. R. Gurney's comedy stars Amanda Carlin, Nicholas Hormann, Deborah Mooney, Scott Waara, Cara Duff-MacCormick, and Rex Robbins, directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7, $14-$18. From 6/28, prices are $16-$20. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370). ●

EXTREMITIES—William Mastrosimone's play, starring Farah Fawcett, about rape and revenge; directed by Robert Allan Ackerman. With James Russo, Priscilla Lopez, and Marion McCorry. Tues.-Fri. at 8, Sat. at 7 & 10, Wed. at 2:30, Sun. at 3; $20-$22. **Westside Arts Theater,** 407 W. 43rd (944-9300).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $13-$17. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

GREAT DAYS—Donald Barthelme's comedy concerning the mysteries of contemporary living; directed by J. Ranelli; with Penelope Allen, Robert Stattel, Paul Collins, Jeanne Ruskin, Catherine Byers, James Greene. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $14; thru 6/26. **American Place,** 111 W. 46th (944-9300).

GREATER TUNA—Ronn Carroll and Michael Jeter star in a new comedy about Texas's third smallest town, written by Williams, Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS—Joe Masiell, Ann Mortifee, Joseph Neal, Jacqueline Reilly, Margery Cohen, and J.T. Cromwell offer the Brel songs, translated by Eric Blau and Mort Shuman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12.50-$17.50. **First City,** 76 E. 13th St. (505-0090).

JEEVES TAKES CHARGE—Edward Duke stars in this one-man, two-act, 12-character play based on the Wodehouse novels; directed by Gillian Lynne. Tues.-Fri. at 8, Wed. at 2; Sat. at 7 & 10; $18-$20. **The Space at City Center,** 55th St. betw. 6th & 7th (246-8989).

THE KNACK—Ann Jellicoe's comedy about the art of picking up girls, set in the swinging London of the 1960s; directed by Geoffrey Sherman. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; from 6/21. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20-$25. **Orpheum,** 126 Second Ave. (239-6200).

MAX—Barney Martin stars in a comedy by Len Maxwell and Jason Solomon following the misadventures of an elderly vaudevillian couple who operate a boarding house for entertainers. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 7; $14-$16. **South St. Theater,** 424 W. 42nd (279-4200).

THE MIDDLE AGES—A. R. Gurney, Jr.'s new play, dealing with the Wasp mentality, which takes place over a 20-year span at a private club; directed by David Trainer. With Jack Gilpin, Andre Gregory, Ann McDonough, and Jo Henderson. Tues.-Fri. at 8, Wed. at 2:30, Sat. at 7 & 10, Sun. at 3; $18-$20. **St. Peter's Church,** 619 Lexington Ave. (486-1666).

NEW ENGLAND ECLECTIC—Three one-acters by New England playwrights: A. R. Gurney's *The Open Meeting,* Christopher Romano's *Incoming,* and Sheryl North's *An Afternoon in the Park.* Thurs.-Sun. at 8; $6; thru 6/25. **Hartley House,** 413 W. 46th (289-2168).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge. With Dana Ivey, Anthony Heald, John Cunningham, Caroline Lagerfelt, Roy Poole; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30. **Playhouse 91,** 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Mary Louise Wilson stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (944-9300). ●

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted Thurston. Tues.-Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3; $22.50-$25. Beginning 6/29, Wed. mat. at 2 p.m. takes place of Sat. mat. **Entermedia,** 189 Second Ave. (475-4191).

TALLULAH—*Helen Gallagher stars in a new musical* about Tallulah Bankhead by Arthur Siegel, Tony Lang, and Mae Richard; directed by David Holdgreiwe. $4. **TOMI,** 23 W. 73rd (869-3981).

THAT'S ALL, FOLKS!—Mark O'Donnell's farce about the end of the world, directed by Douglas Hughes. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $9-$11. **Playwrights Horizons Studio Theater,** 416 W. 42nd (944-9300).

TRUE WEST—Sam Shepard's play, directed by Gary Sinise, starring Dan Butler and Bruce Lyons, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

WILD LIFE—Shel Silverstein's four tiny plays comprise a clever and comic examination of the social disasters of urban life; neatly directed by Art Wolff. Tues.-Fri. at 8, Sun. at 3 & 7, Sat. at 7 & 10. **Vandam Theater,** 15 Vandam St. (675-0498).

WINNERS—Brian Friel's play, in a double bill with George Bernard Shaw's *How He Lied to Her Husband,* starring Sally Dunn, Bill Shust, Mary Sullivan, and Michael Butler; both directed by Nye Herron. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $16-$20; thru 9/11. **Roundabout Susan Bloch Theater,** 307 W. 26th (242-7800)

YELLOW FEVER—R. A. Shiomi's mystery-comedy spoof of old private-eye movies that follows the antics of the hard-boiled Sam Shikaze, a Japanese-American character; with Donald Li, Freda Foh Shen, Carol Honda, and Henry Yuk: directed by Raul Aranas. Tues.-Sat. at 8, Sat. at 2, Sun. at 3; $12-$18. **47th St. Theater,** 304 W. 47th (586-2696).

Theater Companies

ACADEMY ARTS THEATRE COMPANY—Three one-act dramas by Bertolt Brecht about life in pre-war Nazi Germany, *The Jewish Wife, The Informer,* and *The Chalk Cross;* directed by Marion Brash. 6/24, 25, 26 at 7:30; $5. Agatha Christie's *Ten Little Indians,* a mystery thriller directed by Joseph O'Connor. Thurs. at 8, Fri. & Sat. at 9, Sun. at 3; $5; thru 6/26. **Eastside International Community Center,** 931 First Ave. (486-1431).

AMERICAN JEWISH THEATRE—Revival of William Gibson's *Two for the Seasaw,* directed by Dan Held, starring Marilyn Sokol and Art Burns. Wed., Thurs., Sat. at 8, Sun. at 2 & 7; $9; thru 6/30. **92nd St. Y,** 1395 Lexington (427-6000).

AMERICAN THEATER OF ACTORS—Outdoor Theater: Shakespeare's *Richard II,* directed by James Jennings. Wed.-Sat. at 8; $5; thru 6/25. 314 W. 54th (581-3044).

CIRCLE REPERTORY—Sam Shepard's *Fool for Love* deals with a man and woman battling for power in a motel room at the edge of the Mojave Desert; with Kathy Baker, Ed Harris, Dennis Ludlow, and Will Marchetti. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50; thru 7/10. 99 Seventh Ave. So. (924-7100).

CLASSIC THEATRE—Written and directed by Robert Anthony, *Livin' at the Raccoon Lodge* is a musical, with music and lyrics by David Chester and May de Triquet, which deals with one evening in the history of a bar in Tribeca. Thurs.-Sun. at 8; $8; thru 7/3. 114 W. 14th St. (242-3900).

JEWISH REPERTORY THEATER—*My Heart Is in the East,* musical inspired by the life and times of Judah Halevy, a poet of 12th Century Spain. Book by Linda Kline, music by Ralphael Crystal, lyrics by Richard Engquist; directed by Ran Avni. Wed., Thurs. at 8, Sat. at 8:30, Sun at 2 & 7; $8; thru 6/26 344 E. 14th St. (674-7200).

LA MAMA, E.T.C.—*The Light Opera,* with the Western Wind Vocal Ensemble, by Charlie Morrow, directed by Tom O'Horgan, choreographed by Min Tanaka. Original sounds created by tools and weapons! Wed.-Mon. at 7:30; $10-$12; thru 7/10. 74A E. 4th St. (475-7710).

LION THEATRE COMPANY—Elmer Rice's *The Adding Machine,* directed by John Guerrasio. Wed.-Sun. at 8, Wed. at 2, Sat. & Sun. at 3: $10; thru 7/10. 422 W. 42nd (736-7930).

MANHATTAN PUNCH LINE—Paul Foster's *A Kiss Is Just A Kiss,* about a woman's fixation on Humphrey

BIGGER & BETTER THAN EVER
Junior's
MOST FABULOUS
RESTAURANT/CAFE
CATERERS 50th YEAR
BREAKFAST • LUNCHEON
DINNER • SUPPER
Custom Party Catering
for Every Occasion
Deliveries in 5 Boros & nearby L.I.
OUR CHEESECAKE SHIPPED
ANYWHERE IN USA
OPEN DAILY & SUNDAY 6:30 AM-1:30 AM FRI & SAT to 3 AM
CALL 852-5257 —Major credit cards accepted
FLATBUSH AVE EXT & DeKALB AVE, BKLYN

UNCLE
TANG
BANQUET FACILITIES
LUNCHEON
COCKTAILS
DINNER
OPEN 7 DAYS
TILL 11 PM
"THE REAL SZECHUAN & HUNAN
CUISINE IN NEW YORK"
*MASTER CHEF TANG
OVER 35 YEARS EXPERIENCE*
227 E. 45th St. (bet. 2nd & 3rd Aves.)
TAKE-OUT • 986-6085 • CREDIT CARDS

You haven't been around
if you haven't heard of
Jimmy Weston's
Lunch • Cocktails • Dinner • Late Supper
131 East 54th St. • Res: 838-8384

le Veau d'OR
RESTAURANT
FRANCAIS
129 East 60th Street
TE 8-8133

GILBERTO
GIL
at the Beacon
VARIG
Brazilian Airlines
BRAHMA BEER
BRAZILIAN PILSENER
SALUTES
FESTABRAZIL
'83
JUNE
22,23
TICKETS:
BEACON (212) 874-1718
B'WAY BOUTIQUE (212) 582-9324
CHARGIT NY (212) 944-9300 NJ (201) 332-6360
TICKETRON NY (212) 977-9020 NJ (201) 343-4200

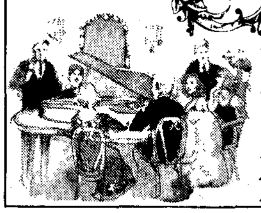
FOURTH WALL REPERTORY
presents
FREEDOM AIN'T NO BOWL OF CHERRIES
A MUSICAL COMEDY
THURS., FRI., SAT., AT 8PM/$5
THE TRUCK & WAREHOUSE THEATRE/79 E. 4th ST.
FOR KIDS: CAP'T. BOOGIE & KIDS FROM MARS
SAT., SUN. MAT. 3:30PM/ADULTS: $4.50/KIDS: $3
254-5060

TONIGHT AT THE ASSEMBLY:
GREAT FISH!
GREAT LOBSTER!
GREAT VEAL!
THE ASSEMBLY
MORE THAN A GREAT! STEAKHOUSE
16 West 51st Street. Reservations 581-3580.
Serving lunch and dinner weekdays.
Reduced rate parking

"Il Rigoletto"
a taste of Northern Italy on east 53rd street.
luncheon • cocktails • dinner
232 east 53rd street • new york city
(between 2nd and 3rd avenues)
for reservations: (212) 759-9384

PETE'S TAVERN
ITALIAN & AMERICAN CUISINE
"Oldest Standing Bar in NYC Since 1864"
Outdoor Cafe
Private Parties
MAJOR CREDIT CARDS
"The Tavern O'Henry Made Famous"
129 East 18th St. (Cor. Irving Place) GR 3-7676

LA CAMELIA



Excellent Italian cuisine.
Luncheon, dinner & late supper.
Piano bar 'til 2am.
225 East 58 Street
Res: 751-5488

We hate to brag but...
Leading food columnists have been raving about us since the day we opened. Why not find out for yourself.
Uncle Tai's
1059 3rd. Avenue (bet. 62nd & 63rd Sts.)
RESERVATIONS: (212) 838-0850

FRERE JACQUES
French Provincial Specialties
Complete Pre-Theatre $12.50
5 Minutes Walk All Theaters
Credit Cards • Discount Pkg.
151 W. 48th St., N.Y.C.
575-1866

The Inexpensive, Convenient, Fine Italian Restaurant.
Dazies
LUNCH & DINNER Dine til midnight Fri. & Sat. Til 11 P.M. Sun. thru Thurs.
39-41 QUEENS BLVD., SUNNYSIDE, N.Y.
MAJOR CREDIT CARDS 212-786-7013

THEATER

Bogart; directed by Don Scardino. Thurs. & Fri. at 8, Sat. at 7 & 10, Sun. at 3; $8; thru 6/26. 410 W. 42nd (279-4200).

MANHATTAN THEATER CLUB—Downstage: *On the Swing Shift,* musical taking place in 1943; by Michael Dansicker and Sarah Schlesinger. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16-$22; thru 6/26. 321 E. 73rd (472-0600).

NEW YORK SHAKESPEARE FESTIVAL—*Egyptology, My Head Was a Sledgehammer,* Richard Foreman's original theater piece consisting of themes on the exoticism of ancient cultures and present-day ones. Thru 6/24. **Public/Other Stage.** Caryl Churchill's *Fen,* adapted from her conversations with people who live and work in the "fens" area on the Southern English coast; directed by Les Waters; produced by London's Joint Stock Theatre Group. Tues.-Sun. at 8, Sat. & Sun. at 3; thru 7/3. **Public/LuEsther Hall,** Eric Bogosian's solo piece *Fun-House.* Thurs.-Sun. at 8; 6/23-7/17. **Public/Martinson,** 425 Lafayette St. (598-7150).

NEW YORK SHAKESPEARE FESTIVAL IN CENTRAL PARK—Joseph Papp presents Kevin Kline in the title role of *Richard III;* directed by Jane Howell; with Marian Seldes, Mark Hammer, Gerry Bammen, Betty Miller, Bruce Davison, Concetta Tomei, John Seitz, and an additional cast of 36. Tues.-Sun. at 7:30; 6/30 through 7/31 (no perf. 7/21). Free tickets are distributed at the **Delacorte Theatre** (535-5630) at 6 p.m. on the day of the performance. Friendly advice: get there early. Enter the park at 81st & Central Park West, or 79th & Fifth Avenue.

RIDICULOUS THEATRICAL COMPANY—*Le Bourgeois Avant-Garde,* a comedy after Moliere, written and directed by Charles Ludlam. Wed., Thurs., Fri., Sun. at 8, Sat. at 7 & 10; $10-$12. One Sheridan Sq. (691-2271).

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30, Fri. at 7:30: Israel Horovitz's *The Indian Wants the Bronx.* Wed., Sat. & Sun. at 7:30, Fri. at 9:30: Israel Horovitz's *Line.* Sat. & Sun. at 5, Gilbert & Sullivan's *Patience.* Mon., Tues., & Thurs. at 7:30, Ren Draya's *The Mothers.* Admission $6. **13th St. Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY—Sheridan's *School for Scandal,* and Schnitzler's *The Affairs of Anatol;* both directed by Andres Castro; both running thru 7/3; $5. 252 W. 81st (666-3521).

WRITERS THEATRE—A Theatre Collaborative program: Tom Fontana's *Imaginary Lovers,* directed by Sarah Ream, and Ralph Hunt's *Some Poe,* directed by John P. Whitesell, run on alternate nights with Paul Reisch's *Question Marks and Periods* and *Mrs. Michaelangelo,* both written by Paul Reisch and directed by Lynne Green. Mon.-Fri. at 8, Sat. & Sun. at 5 & 8; $8; thru 7/10. **78th St. Theatre Lab,** 236 W. 78th (595-0850).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

B. FRANKLIN—Written and performed by Lon Freeman; the wit, humor, and wisdom of a Founding Father—diplomat, lady's man, and raconteur. Thurs.-Sat. at 8, Sun. at 3; thru 7/3; $5. **Troupe,** 335 W. 39th (244-9699).

BURNSCAPE—Joe Coudert's play set in 1968 in a New York City ghetto; directed by Paula Kay Pierce; about a seven-million-dollar anti-poverty grant. Mon.-Sat. at 8, Sun. at 3 & 8 (no perf. Tues.); $6; thru 6/26. **Actors Outlet,** 120 W. 28th St. (564-3798).

CASANOVA!—A musical romance by Mike Champagne and Elliot Weiss; directed by Michael Champagne. Wed.-Sat. at 8; $4; thru 6/25. **Trinity Theater,** 164 W. 100th (222-6641).

CLOWN-THEATRE FESTIVAL—An over-all view of clowns, ranging from the visual to the verbal, featuring clowns from throughout North America. Performances held seven days a week, in rotating repertory; $6; thru 7/10. **Theatre Guinevere,** 15 W. 28th (964-7240).

THE DEMOLITION OF HARRY FAY—Sidney Morris's play, directed by Richard Northcutt. Thurs., Fri. & Sun. at 8:30, Sat. at 7 & 10; $7, $8. **Shandol,** 137 W. 22nd (869-3981).

ELLIOT BOUND—Mark Jaffe Cohen's play about gay roommates wherein Elliot is bright but wishes he were beautiful, and vice versa with Nicholas. 6/20, 21, 27, 28; 7/4, 5 at 8; $5. **New Vic,** 219 Second Ave. (580-1219).

ENTER LAUGHING—Revival of Joseph Stein's comedy of the 60s, based on Carl Reiner's novel, directed by and with Elisa Loti; with David Hamilton, Paul Rosson. Thurs.-Sat. at 8, Sun. at 3 & 8; $8; thru 6/26. **Mercer St. Theater,** 19 Mercer St. (724-5046).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Made from audience suggestions. Thurs. at 8:30, Fri. & Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FISH RIDING BIKES—Claire Luckham's play with eight actresses offering soliloquies on the human experience; directed by Denise Gordon. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10; $8; thru 6/26. **Interart Theater,** 549 W. 52nd (279-4200).

FREEDOM AIN'T NO BOWL OF CHERRIES—All-new political musical comedy by Joan Harvey and John Amato. Thurs.-Sat. at 8; $5. **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

THE GUITTARON—Lynne Alvarez's drama that deals with gods and dreams on the beach in Vera Cruz; directed by Stephen Berwind; with Paul Butler, Michael Morin, Manuel Yesckas, Lionel Pina Jr., Joseph Montalbo, and Erick Avari. Tues.-Sat. at 8:30; Sat. mats at 2:30; $5; thru 7/1. **Upstairs at St. Clement's,** 423 W. 46th (246-7277).

IT'S A GREAT DAY—Michael Dowd's comedy about a girl who follows a Broadway actor home after his matinee; directed by Stephen G. Hults; with Martha Brdar, Pat Kannar, Michael Dowd, and Mark Nassar. Thurs.-Sat. at 8, Sun. at 3; $5; thru 7/3. **Troupe,** 335 W. 39th (244-9699).

LORENZACCIO—Alfred de Musset's play, adapted by Richard Heitman, tells of political corruption and moral depravity in 16th century Florence; directed by Peter Crombie. With Daniel Watkins, Caitlin Clarke, John Bedford-Lloyd, Ken Olin, and Steve Hendrickson. Wed.-Sat. at 8, Sun. at 3; $7; thru 7/2. **Double Image Theater,** 444 W. 56th (245-2489).

MRS. WARREN'S PROFESSION—George Bernard Shaw's look at the economic conditions under which prostitution flourished in Victorian times, directed by Terry Dudley; with Vay David, Deborah Levy, Earle Edgerton, Dan Furst, Daniel Hicks, and Jordan Bowers. Thurs.-Sat. at 7:30, Sun. at 4; $4; 6/23-7/17. **18th St. Plyhse,** 145 W. 18th St. (243-6207).

MUCH ADO ABOUT NOTHING—Shakespeare's romantic comedy, with Linda Gehringer and Bill Van Horn, Brenda Daly and Brian Markinson as the pairs of lovers; directed by Harrison Grady. Fri.-Mon. at 8; $7; thru 6/27, **Gene Frankel Theater,** 36 W. 62nd (924-0077).

MURDER WITHOUT CRIME—J. Lee Thompson's 40-year-old mystery thriller; directed by Geoffrey Sadwith. Wed.-Sat. at 8, Sun. at 3; thru 6/26. **Perry St. Theater,** 31 Perry St. (255-9186).

RAGS TO REUBENS—Beverly Barbieri, Katherine Wright, Steven McGraw, and Daniel Rebekenner in Steven McGraw's black comedy concerned with survival in New York City; directed by Harold Baldridge. 6/24-26, 29, 30 at 8; 6/26 at 3. **Park Royal Theater,** 23 W. 73rd (678-7299).

ROUND TRIP TO BABYLON—Richard W. Harris's contemporary comedy, directed by David Hanhilammi. Fri.-Sun. at 8; $8; thru 6/26. **Playhouse 51,** 51 W. 19th (675-8013).

THE SENORITA FROM TACNA—Mario Vargar Llosa's play, starring Maria Tucci, directed by Michael Kahn; thru 6/26. **INTAR,** 420 W. 42nd (279-4200).

SAINT VEGAS—David Wolpe's play about the adventures of a young couple in Las Vegas; directed by the author. Thurs.-Sun. at 8, $4; thru 7/3. **Teatro La Terraza,** 360 E. 10th St. (982-0627).

THE TIME OF YOUR LIFE—Revival of William Saroyan's Pulitzer Prize-winning play, directed by Rob Mulholland. Wed.-Sat. at 7:30, Sun. at 2:30; $6; 6/22-7/3. **Open Gate Theater,** 401 E. 29th (279-1980).

TIME WAS—Shannon Keith Kelley's play about the ghosts and realities of two decades colliding on the night of a daughter's senior prom when her long-absent father returns. Tues.-Sat. at 8, Sat. mats. at 2; $5; thru 7/1. **Downstairs at St. Clement's,** 423 W. 46th (246-7277).

TRIPLE BILL—Samuel Beckett's *Ohio Impromptu, What Where,* and *Catastrophe,* both directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

TRUST US—Weeden, Finkle, and Fay in a musical created by them. Thurs., Fri. & Sun. at 8, Sat. at 7 & 9:30; $10. **West Bank** (downstairs), 407 W. 42nd (564-1235).

THE WHITE CAVE—Steven Haworth's play dealing with a quadriplegic in hospital; directed by Lee Costello. Thurs.-Sun. at 7:30; $7; thru 6/28. **Squat Theater,** 256 W. 23rd (869-3981).

WITHIN THE YEAR—Sheila Walsh's romantic comedy, directed by Walter Scholz, starring Catherine Burns and Rocky Parker. Wed.-Sat. at 8, $5; 6/22-7/16. **Chernuchin Theater,** 314 W. 54th (581-3044).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

CHARLES GINNEVER—Four monumental sculptures in wood and steel, thru 7/2. Marlborough, 40 W. 57th (541-4900).

GARY KULAK/HITCH LYMAN—"Garden Arbours" of welded steel/Watercolors of Italian gardens. Thru 7/1. Kornblee, 20 W. 57th (586-1178).

HAYLEY LEVER—Maritime watercolors, thru 7/15. Kennedy, 40 W. 57th (541-9600). Mon.-Fri. 9:30-5:30.

RICHARD AND MARIANN LOVELAND MILLER—The layered plane in metaphysical and pasted canvases by both, thru 6/25. Berman, 50 W. 57th (757-7630).

MIRO—Graphics, gouache, on his 90th birthday; thru 7/29. Galeria Joan Prats, 29 W. 57th (486-6771).

PHILIP PEARLSTEIN—New works on paper, thru 6/30. Frumkin, 50 W. 57th (757-6655).

PETER PLAMONDON—Multi-patterned still lifes of cups, plates, eggs, shells, thru 6/30. Touchstone, 29 W. 57th (826-6111).

LOWELL REILAND—Vertical columns, metal, and asphalt/ Forests by members. Thru 6/30. Lumbard, 38 E. 57th (421-3494)

LAURA RUSSELL—Linear wall constructions and drawings, thru 6/25. Hadler Rodriguez, 38 E. 57th (752-7734).

JIM TOUCHTON—Painterly high-color landscapes, still lifes, thru 7/6. Fischbach, 29 W. 57th (759-2345).

JOHN TWEDDLE—Paintings from 1968 to the present, thru 6/25. BlumHelman, 20 W. 57th (245-2888).

BARBARA ZUCKER—Steel sculpture, some influenced by latticework, thru 7/1. Adler, 37 W. 57th (980-9696).

Madison Avenue and Vicinity

AKIRA ARITA—Carefully rendered still lifes, thru 7/8. Staempfli, 47 E. 77th (535-1919). Mon.-Fri. 10-5:30.

CECIL C. BELL—People in Central Park, the subways, docks, fairs, thru 9/2. Levy, 981 Madison (628-7088). Mon.-Fri. 10-5.

GERALD BERGSTEIN/CHARLES ECKART—Abstractions/Recent paintings of New York City for the first time. Thru 7/1. Stone, 48 E. 86th (988-6870).

WILLEM DE KOONING—Sculpture, mostly of women, thru 6/25. Fourcade, 36 E. 75th (535-3980).

WILLEM DE KOONING—"Seated Woman," a large bronze from 1981, thru 7/15. Seagram Plaza, 375 Park (572-7379).

SONIA DELAUNAY—Arcs, triangles, and other geometrics in colored etchings and lithos, thru 6/25. Rolly-Michaux, 943 Madison (535-1460).

TAMARA DE LEMPICKA—Elongated, stylized figures, still lifes, nudes, 6/25-9/10. Friedman, 26 E. 82nd (794-8950).

RICK DINGUS—Photo drawings, thru 6/30. Urdang, 23 E. 74th (288-7004).

AL HIRSCHFELD—Etchings and original sketches of famous personalities, thru 6/24. Felicie, 141 E. 56th (752-7567). Mon.-Fri. 10-5:30, Sat. 11-5:30.

ALFONSO IANNELLI—Tempera poster designs for American vaudeville from 1910 to 1914, thru 7/2. Reinhold Brown, 26 E. 78th (734-7999).

MARIA COOPER JANIS/SOOKY MANIQUANT—Musical themes and landscapes/Abstract land in gouache. Thru 6/28. Bodley, 1063 Madison (249-2155).

MATI KLARWEIN—Visionary landscapes, portraits, thru 7/29. Graham, 1014 Madison (535-5767).

MARTHA MARGULIS—Abstractions of the shore, thru 7/1. Payson Weisberg, 822 Madison (249-1666).

PAUL MAZE—English, French, and American scenes in pastels and watercolors, thru 6/30. Acquavella, 18 E. 79th (734-6300). Mon.-Fri. 10-5.

MAN RAY—"Mathematical Objects," still life photos/ The "surreal" by Amenoff, Benglis, Borofsky, De Chirico, Samaras. Thru 6/30. Miller, 724 Fifth (246-1625).

DAVID SALLE—Screenprints of "The Drunken Chauffeur," thru 6/25. Castelli, 4 E. 77th (288-3202).

SoHo

WALTER DAHN/GEORG DOKOUPIL—Raw, expressive figures from Germany by both. Thru 6/30. Boone, 420 W. Broadway and 417 W. Broadway (966-2114).

GRANT DELLABOUGH—Bled acrylic abstractions, thru 7/2. 168 Mercer (226-4141).

CINDY KARASEK—Abstractions on shaped wood panels, thru 6/30. Haber, 133 Greene (505-7800).

STEPHEN KLINE/JOHN PURPURA—Paintings and photos/Constructions, bead games and light works. Thru 7/7. Ward-Nasse, 178 Prince (925-6951).

ROBERT N. MCCAULEY/GAYIL NALLS—Sculpture/Recent paintings and works on paper. Thru 7/1. Caldwell, 383 W. Broadway (966-6500).

CLEMENT MEADMORE—Gestural sculpture, one large-scale, seven maquettes, thru 6/25. Hutchinson, 138 Greene (966-3066).

BERNARD PARTIOT—Naïve landscape, portraits from the South of France, thru 7/31. Galerie Naifs et Primitifs, 172 Prince (925-0918).

STEVEN STEINMAN—Wall sculpture of cast wood fiber and oak, thru 6/25. 14 Sculptors, 164 Mercer (966-5790).

HARRY UMEN—Mixed-media wall pieces using industrial materials, dots, zigzags, thru 6/26. Heller, 71 Greene (966-5948).

PETER ZONIS—Brownstones, bridges in pastels, thru 7/5. Exhibition Space, 112 Greene (966-3864). Tues.-Sun. 11-7.

Other

JOAN ARBEITER—Large-scale figures in acrylics and charcoal, thru 6/26. Gallery 120, 120 Lafayette (925-4954).

CARYBE—Sixty watercolors of the practices of the Candomble, an ancient African religion; thru 6/24. Caribbean Cultural Center, 408 W. 58th (348-3469).

FERNANDO DE SZYSZLO—Ten recent paintings from Peru, thru 6/30. Intar, 420 W. 42nd (695-6134). Mon.-Fri. 10-6.

BOB HOWELL—Ceramic sculpture with Western themes, thru 7/29. BFM, 150 E. 58th (755-1243).

HENRY MOORE—Drawings, thru 7/3. Newhouse Gallery, Snug Harbor Cultural Center, 914 Richmond Terrace, Staten Island (448-0993). Wed.-Sun. 1-5.

MICHAEL SMITH—"U.S. Government Approved Home Fallout Shelter, snack bar," an installation. Thru 6/30. Castelli, 43 W. 61st (245-0673).

GROUP SHOWS

57th Street

DEL RE—41 E. 57th (688-1843). Mon.-Fri. 10-5:30. Found objects by Arman, Bourgeois, Calder, Cornell, Nevelson, thru 7/30.

DYANSEN—11 E. 57th (489-7830) and 122 Spring (226-3384). Art Deco bronze and ivory sculpture, Erté sculpture, graphics, Icart prints. Thru 8/30.

FINDLAY—17 E. 57th (421-5390). British primitive fantasists, thru 6/30.

FITCH-FEBVREL—5 E. 57th (688-8522). American printmaking of today, thru 6/30.

FRENCH—41 W. 57th (308-6440). Mon.-Fri. 11-5. Bogaev, Kohlmeyer, Poskas, Virmelin, thru 7/30.

GALLERI BELLMAN—41 E. 57th (486-7944). Four imagists of environmental pessimism, antinuclear activism, thru 7/15.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). Tues.-Fri. 11-5. Expressionist drawings, prints, and paintings from 1885 to 1935 by Corinth, Klimt, Kollwitz, Schiele; thru 9/2.

GOODMAN—24 W. 57th (977-7160). Drawings by Baselitz, Kiefer, Palmero, Penck, thru 6/24.

HAMILTON—20 W. 57th (765-5915). Wooden constructions by Calaway; figurative oils by Nelson; textured expressionist paintings by David. Thru 7/30.

HAMMER—33 W. 57th (644-4400). Mon.-Fri. 10-5. 19th-and 20th-century European and American paintings, thru 9/12.

MIDTOWN—11 E. 57th (758-1900). Mon.-Fri. 10-5:30. Paintings by members Betts, Bishop, Cadmus, Mayhew, Palmer, Varga, thru 8/27.

NIPPON CLUB—145 W. 57th (581-2223). Mon.-Sat. 11-7. The inspiration of the kimono on Fox, Weinhoff, others, thru 6/28.

OSCARSSON HOOD—41 W. 57th (750-8640). Breivik, Brown, Ossorio, Pels, thru 7/15.

PACE—32 E. 57th (421-3292). Mon.-Fri. 9:30-5:30. Close, Dine, Dubuffet, Rothko, Steinberg, 6/27-7/30.

SACHS—29 W. 57th (421-8686). Rotating recent painting and sculpture by gallery and invited artists, thru 7/29.

SEGAL—63 E. 57th (486-2297). Southwestern artists, thru 9/10.

WITKIN—41 E. 57th (355-1461). Graphics of the West by Cook, Latham, plus photos by Gilpin, thru 8/12.

ZARRE—41 E. 57th (752-0498). Boyd, Buonagurio, Pousette-Dart, thru 7/30.

Madison Avenue and Vicinity

AAA—663 Fifth (525-4211). New talent in printmaking, thru 6/30.

ACA—21 E. 67th (628-2440). Complex, sensitive still lifes by Bayalis, distorted figures on stucco surfaces by Carruthers, works by Kalish, Kronsnoble, Pletka; thru 6/24.

ARSENAL—830 Fifth at 64th inside Central Park (360-8141). Mon.-Fri. 9:30-4:30. The Figure by four women, thru 6/30.

BORGENICHT—724 Fifth (247-2111). Alexander, Ferrer, Innerst, Keever, thru 6/30.

CDS—13 E. 75th (772-9555). Mon.-Sat. 10-6. "Artists Choose Artists" including Haynes chosen by Andre, Keister chosen by Serra, thru 7/16.

COLNAGHI—26 E. 80th (772-2266). Mon.-Fri. 10-6, Sat. 11-5. Italian 18th-century views by Canaletto, Guardi, and their contemporaries, thru 6/30.

FACADE—741 Madison (744-4997). Tues.-Sat. 2-7 p.m. Early-19th-century furniture designs in watercolors and drawings, thru 6/30.

FORUM—1018 Madison (772-7666). Gillespie, Gross, Levine, Lucchesi, Robb, Weber, thru 7/8.

GALERIA VENEZUELA—7 E. 51st (533-1148). Poetry and paintings "from Hell," by Latin Americans, thru 6/30.

LABOETIE—9 E. 82nd (535-4865). 20th-century masters of Expressionism, Surrealism, Futurism, the Bauhaus, thru 7/29.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Ancient Egyptian sculpture, wall hangings, thru 8/30.

MARBELLA—28 E. 72nd (288-7809). The mysteries of the American landscape by Lawson, Inness, Whittredge, Wyant, thru 6/25.

MCCARRON—1014 Madison (772-1181). Mon.-Sat. 10-5. Gods, heros from mythology by Bonasone, Goltzius, Pecham, 6/27-9/1.

RONIN—605 Madison (688-0188). Mon.-Sat. 10-6. The horse in Japanese art from the 16th-century to the present, thru 6/30.

SOLOMON—959 Madison (737-8200). Hofmann, Lichtenstein, Moore, thru 6/30.

URBAN CENTER/MALL OF CUNY—457 Madison/33 W. 42nd (935-3960). The evolutionary history of NYC's housing through vintage photos, historic prints, architectural renderings, models; thru 7/23.

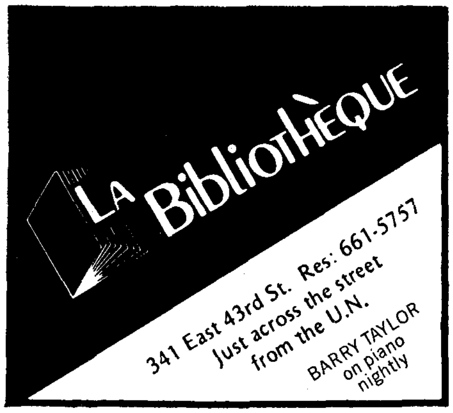
VANDERWOUDE/TANANBAUM—24 E. 81st (879-8200). Mon.-Fri. 10-5:30. Nine contemporaries including Horwitt, Neill, Oppenheim, thru 8/19.

SoHo

ANNINA NOSEI—100 Prince (431-9253). Witty drawings by Barth, mysterious landscapes by Deutsch, others, thru 7/29.

ARBITRAGE—99 Spring (334-9755). Architectural painting by Nagano, wall sculpture by Teppich, others, thru 7/10. Sat., Sun. 12-5.

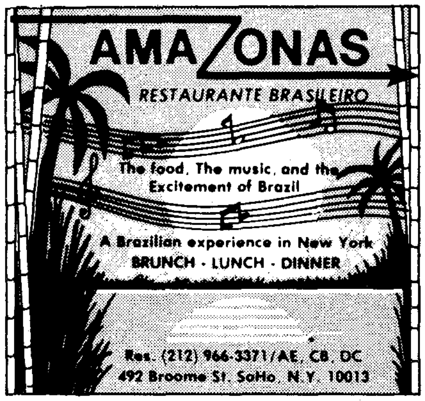
BONNIER—420 W. Broadway (334-8414). Chia, Gorchov, Judd, Mangold, thru 6/30.



LA BIBLIOTHÈQUE
341 East 43rd St. Res: 661-5757
Just across the street from the U.N.
BARRY TAYLOR on piano nightly

City Luck
Chinese Restaurant
For luncheon · dinner or a private party up to 150 persons . . Our master chefs will make the world of difference in the preparation of Chinese specialties.
CANTONESE * SZECHUAN * HUNAN
Cocktail Lounge - Open 7 Days - 832-2350
127 EAST 54th STREET
(BET. PARK & LEXINGTON AVES.)

Gottlieb's
343 Bleecker Street (W. 10th St.)
Fresh Seafood & Continental Specialties
GREENWICH VILLAGE
Credit Cards
Open 7 Days Lunch and Dinner 929-7800



AMAZONAS
RESTAURANTE BRASILEIRO
The food, The music, and the Excitement of Brazil
A Brazilian experience in New York
BRUNCH · LUNCH · DINNER
Res. (212) 966-3371/AE, CB, DC
492 Broome St. SoHo, N.Y. 10013

"NEW YORK'S BEST BET FOR VALUE"!
"SENSATIONAL FRENCH CUISINE"
"RECOMMENDED BY N.Y. TIMES & N.Y. POST"
Also a la carte available
Complete Dinners $12.25 to $19.50
The French Shack
65 West 55th St. (Betw. 5th & 6th)
Open 7 Days Res: 246-5126

皇 城 酒 家
Celestial Empire
"BEST MANDARIN & SZECHUAN CUISINE
IN THEATRE DISTRICT." PRIVATE PARTY ROOM
144 W. 46 St. Bet. 6th & B'way—Closed Suns.
TEL. 869-9183 Discount Dinner Parking

ART

CENTRAL HALL—386 W. Broadway (226-9215). Tues.-Sun. 1-6. Drucker, Holliday, Mann, Seiden, thru 7/2.

CONCORD—451 Broome (925-2994). Invitational with Byron, Joelson, Santos, thru 7/16.

DRAWING CENTER—137 Greene (982-5266). Mon.-Sat. 11-6, Wed. 11-8. Great drawings from the Royal Institute of British Architects, including 82 masterpieces by English, French, Italian, American, and Indian architects; thru 7/30.

ENO—101 Wooster (226-5342). Tues.-Sat. 12-6, Sun. 1-5. DeBroy, Ferenci, Siu, Wylvda, thru 6/30.

FIRST STREET—386 W. Broadway (226-9011). Tues.-Sun. 12-6. Seven new members including Cretara, Perry, Raleigh, thru 6/29.

55 **MERCER**—(226-8513). Eight emerging painters including Dill, Friedman, Schifano, thru 7/2.

GLADSTONE—152 Wooster (505-8690). Social commentary by Ahearn, Holzer, Komar & Melamid, Quinones, Spero, thru 7/8.

HOFFMAN—429 W. Broadway (966-6676). Bieser, Brady, Eddy, LaNoue, Nice, Tworkov, 6/21-9/7.

KNOWLTON—153 Mercer (431-8808). Abstractions by Amenoff, di Donna, Flaccus, Peck, thru 6/30.

MILLIKEN—98 Prince (966-7800). Recent acquisitions by Basquiat, Chia, Graves, Haring, thru 7/22.

PLEIADES—164 Mercer (226-9093). Handler, Hayes, Leeds, Sisko, thru 6/28.

SEMAPHORE—462 W. Broadway (228-7990). Colescott, Dean, Dwyer, thru 7/31.

SHAFRAZI—163 Mercer (925-8732). Tues.-Fri. 11-6. 3-D paintings, sculpture, totems, thru 7/16.

SOHO CENTER—114 Prince (226-1995). Angular geometrics by Dombrowski, iconic constructions by Lopes, people and autos by Maresca, interior spaces of the past by Wright, thru 7/23.

STARKMAN—465 W. Broadway (228-3047). Wed.-Sat. 12-5, Sun. 1-6. Paper by Chen, Kahn, Needham, Warner, thru 7/4.

TOLL—146 Greene (431-1788). Figurative imagery by members, thru 6/30.

TWINING—33 Bleecker (674-2070). Fiber, painting, drawing by Hamilton, Riley, Warner, thru 7/1.

Other

AFRICAN-AMERICAN INSTITUTE—833 United Nations Plaza (949-5666). Mon.-Fri. 9-5, Sat. 11-5. Somalia in word and image, thru 8/12.

ART IN THE ANCHORAGE—Cadman Plaza W. at Front (underneath Brooklyn Bridge) (619-1955). Daily 12-8p.m. Installations by ten, thru 10/10.

ARTISTS SPACE—105 Hudson (226-3970). "A Mantel with Boxes," an installation by Timpanelli, plus six from Los Angeles, thru 7/2.

BAUM—12 W. 37th (695-7200). Mon.-Fri. 9-5:30. Pastels by Cassos, DiGiorgio, Thorne, thru 7/8.

BOUCKAERT—100 Hudson (925-6239). Bang, Brett, Franceschi, Hayes, thru 6/30.

BRIDGES—Site-specific outdoor sculpture installed at five prominent locations in Manhattan and Brooklyn, including Brooklyn Bridge-inspired works by Guest and Melamed at Madison Park, by Diggs and Chambers at Pratt Institute (for information call 636-3517).

CORDIER & EKSTROM—417 E. 75th (988-8857). Summer group show, thru 7/15.

DUBELLE—40 W. 17th (929-6200). Painting and sculpture by Hopkins, Martin, Parker, Smyth, thru 6/25.

80 **WASHINGTON SQUARE EAST**—(598-2163). Mon.-Fri. 11-5. Ten Downtown including D'Arrigo, Gunn, Martin, Penn, thru 6/24.

EINSTEIN—243 E. 82nd (628-8782). Mon.-Fri. 10-5:30. Still lifes by Cornell, Sloan, Poltkin, landscapes by Morper, Pekarsky, thru 8/13.

FRANKLIN FURNACE—112 Franklin (925-4671). Multiples by Latin American artists, thru 6/25.

GREGG—National Arts Club, 15 Grammercy Park S. (254-6682). Mon.-Fri. 5-8 p.m., Sat., Sun. 1-8 p.m. Six Contemporary Dutch painters, thru 6/30.

GREY—NYU, 33 Washington Pl. (598-7603). The old and the new West from Remington to de Maria, 6/21-8/12.

JAY—13 Jay (925-9424). Etchings by Hewitt, Parker, Pelavin, thru 7/31.

JUST ABOVE MIDTOWN—178-80 Franklin (966-7020). Romantic relationships Africano, Ahearn, Diggs, Galembo, Reid, Ripling, thru 7/2.

OLSEN—51 E. 10th (473-0231). Tues.-Fri. 2-6. Sat. 12-6. Carey, Dickson, Kruger, thru 7/16.

POSTERAMERICA—174 Ninth Ave. (734-3556). Vintage food and drink posters dating from the turn-of-the-century, thru 7/1.

PUCK BUILDING—295 Lafayette (226-0630). Thurs.-Sat. 12-5. 200 lithos, political and satiric cartoons, caricatures, photos, etchings from *Puck* Magazine, thru 8/1.

ROTUNDA—Brooklyn Borough Hall, 209 Joralemon (643-5102). Mon.-Fri. 9-5, Wed. till 8. Born in Brooklyn, including works by Dinnerstein, Katz, Krasner, Pepper, Raffael, Sultan, thru 8/3.

STOLER—13 White (966-5090). Six sculptors including Duff, Ford, Von Rydingsvard, Wood, thru 7/1.

WESTBETH—55 Bethune (675-6224). Members in all media, thru 6/30.

Photography

GEORGE AGUIRRE—Timeless social statements in lazer color photos, some details of architecture, thru 7/2. Ingber, 460 W. Broadway (674-0101).

MARK ANDRES—Manipulated, handcolored photos, thru 7/29. Camera Club of New York, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

DMITRI BALTERMANTS—Soviet photojournalism, thru 7/8. Soho Photo, 15 White (638-2816).

SHERI LYNN BEHR—Interrelated images, pure color shapes, thru 7/13. New School, 66 Fifth (741-8923). Mon.-Fri. 10-6.

REBECCA BLAKE—"Forbidden Dreams," thru 6/25. Nikon House, 620 Fifth (586-3907).

HARRY CALLAHAN—Recent color views of Ireland, Portugal, Morocco, Mexico, thru 7/1. Zabriskie, 724 Fifth (307-7430).

CITY UNIVERSITY GRADUATE CENTER, Library, 33 W. 42nd (790-4331). Mon.-Thurs. 9-8p.m., Fri. 9-5. Three young Asian-Americans in China, thru 6/24.

LUCIANO FRANCHI DE ALFARO III—Manipulated polaroids, thru 6/25. Hardison, 795 Broadway (505-6220).

80 **PAPERS**—80 Thompson (966-1491). Contemporary views of the Brooklyn Bridge, thru 6/30.

T. LUX FEININGER—Panoramas, telephoto using opera glasses from the 30's and 40's, thru 7/15. Prakapas, 19 E. 71st (737-6066).

49TH PARALLEL—420 W. Broadway (925-8349). April, Begin, Cohen from Quebec, thru 7/30.

HENRY STREET SETTLEMENT—466 Grand (598-0400). Mon.-Fri. 1-6. Isolation in the subways, religion in Brooklyn's Baptist churches, mothers and daughters by twelve including Berg, Davidson, Wilson, thru 7/24.

RUEVEN KOPITCHINSKI—Israelis and Americans, thru 6/30. America Israel Cultural Foundation, 485 Madison (874-7093). Mon.-Fri. 10-4.

PATRICIA LAMBERT—Beyond impression, thru 6/25. Ledel, 168 Mercer (966-7659).

MIDTOWN-Y—344 E. 14th (674-7200). Sun.-Thurs. 12-8p.m., Fri. 12-4. The Brooklyn Bridge by Abbott, Cartier, Fernandez, Leipzig, Pagnano, thru 9/11.

PATRICK PAGNANO—Urban Rome in color, thru 7/3. Focal Point, 278 City Island Avenue, City Island (885-1403).

PFEIFER—825 Madison (737-2055). Great nudes, 6/20-7/29.

BOB SALTZMAN—The New Mexico State Penitentiary, thru 6/25. Arman, 817 Madison (570-2700).

ROY STRYKER—Documentary views of the U.S. from 1943 to 1950, thru 7/3. International Center of Photography, 1130 Fifth (860-1783).

BOB WALDEN—Abandoned cars in a New York City park, thru 6/30. Educational Alliance, 197 E. Broadway (475-6200). Sun.-Thurs. 10-10 p.m., Fri. 10-6.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Towards a New Iron Age: Contemporary Ironworks, organized by the Victoria and Albert Museum, London; thru 9/4. **Museum II** International Paper Plaza, 77 W. 45th St. (397-0605). Weekdays 10-5, Tues. til 7. Art to Wear: New Handmade Clothing; thru 10/14.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. . . Arthur Ross Hall of Meteorites. . . Victorian Natural History Bindings and Illustrations. . . A Flowering of Science: Plants from Captain Cook's First Voyage 1768-1771; thru 7/8. . . African Textiles; thru 12/4.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. . Master Dyers to the World: Technique and Trade in Early Indian Dyed Cotton Textiles; thru 7/31... Riddles and Reasons, Mysteries and Clues, photographs of the Orient; thru 6/26.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Ceremonies & Spirits: primitive art from Africa, Pacific, and the Americas. thru 7/14... Shared Space: environmental installations of contemporary issues; thru 7/28.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... Gene Baro Collects: Selected Prints and Drawings; thru 7/4... The Great East River Bridge; thru 9/5... Masterpieces of American Paintings from the Collection; thru 8/14... Wilbour in Egypt: America's First Egyptologist; thru Aug.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Fabergé: Jeweler to Royalty; thru 7/10... Canes and Walking Sticks; thru 7/24... Designed for Theater; thru 8/7... Urban Documents: 20th-Century American Prints; thru 9/4.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Acquisition Priorities: Aspects of Postwar Painting in Europe; thru 9/11... Works by Jean Ipoustéguy; thru 7/17.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Daily 10-7 (last admission 5). $5, seniors $4, children $2.50. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: A T-38 "Talon," supersonic jet; an F-15 "Eagle" model.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2; children $1; seniors suggested donation. Israel in Antiquity... A Tale of Two Cities: Jewish Life in Frankfurt and Istanbul, 1750-1870; thru 12/29... The Immigrant Generations: Jewish Artists in Britain 1900-1945; thru 10/2... A British Portrait: Photographs by Judy Goldhill; thru 10/2... The Miracle of Intervale Avenue; thru 10/31.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... The Celestial Pen: Islamic Calligraphy; thru 7/3... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Fashion Institute: La Belle Epoque; thru 9/4... The Ruth and Harold D. Uris Center for Education: Collaborations; thru Spring '84... Color and Shape in American Indian Art; thru 7/3... Constable's England; thru 9/4... Islamic Jewelry; thru 7/3... The World of Henry Moore: 60 Years of His Art; thru 9/25... Charles Willson Peale and His World; thru 9/4... Alfred Stieglitz, 1854-1946: Retrospective; thru 8/14.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Holbein and the Court of Henry VIII; thru 7/30.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Impassioned Rhythms: Paintings, Constructions, Drawings by Rafael Ferrer; thru 8/10.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Quilts from the Pennsylvania Amish; 6/21-9/18. Also the **Equitable Gallery,** 1285 Avenue of the Americas. A Pieced Paradox: Amish Crib Quilts; thru 8/31.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and artifacts from North and South America, ancient to modern... So The Spirit Flows; thru June '83... A Child's World: The Helen Pep Collection.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... The House of Worth: The Gilded Age in New York 1860-1918; thru 9/5... British New York: 1664-1783; thru 11/27... Worth in the Limelight; thru 9/5... Building the Brooklyn Bridge; thru 9/5... Plain and Fancy: China Dolls from the Romantic Era; thru 9/25. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 9/25.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Big Pictures by Contemporary Photographers; thru 6/28.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. William Cullen Bryant, The Weirs and American Impressionism; thru 7/31.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Winston S. Churchill: Painting As A Pastime; thru 7/3... California Counterpoint: New West Coast Architecture; 6/24-9/15.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. En Foco and Heresies Collective; thru 7/20.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru Jan., 1984... A Sampler of American Advertising From the Bella Landauer Collection; thru 7/31... A Bridge Opens to Brooklyn; thru 8/28... The Esmark Collection of Currier & Ives; thru 8/28.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. Ramblers: Literary Travels at Home and Abroad; thru 9/30... Reading Through the Lens of André Kertész; thru 7/2... Barbizon Prints, by Millet, Dupré, others; thru 8/6... **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. At Home Abroad: Theatrical Stars of London and New York; thru 8/13.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Painted Light; thru 7/3... Made in Queens; thru 9/11... Photographs by Kenji Nakahashi; thru 9/11... Alliance of Queens Artists: Mixed-Media; thru 6/26.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Sat.-Sun. 1-6. $1; children, 50 cents. Savoy: A three-dimensional installation of the Savoy Ballroom; thru 9/7... Gifts and Promised Gifts; thru 9/11.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Minimalism to Expressionism: Painting and Sculpture Since 1965; thru 9/18... Prehistoric Pottery of the Southwest; thru 9/11... Grant Wood: The Regionalist Vision; thru 9/4. **Midtown at Philip Morris,** 42nd at Park Ave. The Forum Exhibition: Selections and Additions; thru 6/22... Reginald Marsh's New York; 6/29-8/24.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 6/23, 24 at 10 & 2: Fine Oriental Ceramics and Works of Art. On view from 6/18. 6/25 at 10: Clocks and Watches. On view from 6/20. **East,** 219 E. 67th St. (570-4141). 6/21 at 10 & 2: 19th-and 20th-Century Paintings Photographs and Oriental Works of Art: including a selection of Tribal Arts and Antiquities. On view from 6/17. 6/22 at 10: Antique and Fine Jewelry. On view from 6/18. 6/23 at 10 & 2: Continental, English, and American Silver. On view from 6/18.

DOYLE—175 E. 87th St. (427-2730). 6/22 at 10: American and Continental Furniture and Decorations: including Paintings, Porcelain, Silver, and Rugs. On view from 6/18.

PHILLIPS—406 E. 79th St. (570-4830). 6/21 at 11: English and Continental Furniture, and Decorations. On view from 6/17. 6/21 at 1: Silver and Objects of Vertu. On view from 6/17.

SOTHEBY PARKE BERNET—York Ave. at 72nd St. (472-3400). 6/22 at 10:15 & 2: Modern Paintings, Drawings, and Sculpture, Ballet and Theater Arts. On view from 6/17. 6/22 at 7:30: UJA Benefit Auction: including Paintings, Drawings, Sculpture, Oriental, and Primitive Art. On view from 6/21. 6/23 at 10:15 & 2: 19th-and 20th-Century American Paintings and Sculpture. On view from 6/18. 6/23 at 10:15 & 2: Highly Important Judaica: Books and Manuscripts. On view from 6/17. 6/23 at 10:15 & 2: Russian Works of Art, Objects of Vertu, Russian and Greek Icons. On view from 6/18. 6/24 at 10:15 & 2, 6/25 at 2: English and Continental Silver. On view from 6/18.

A NIGHT CLUB
Red Parrot TM
FOR YOUR DANCING PLEASURE.
Weds., June 22 & 29
JOE CAIN
and the
RED PARROT ORCHESTRA TM
©1981 Red Parrot
Thurs. June 23
AVIATION
Fri. & Sat., June 24 & 25
STAN RUBIN ORCHESTRA
Thurs., Fri. & Sat., June 30, July 1 & 2
WIDESPREAD ORCHESTRA
Proper Attire Requested Please!
Wed. thru Sat. Eves. • Valet Parking
617 West 57th Street, New York City
212-247-1530

REGINE'S
Cocktails • Dinner • Supper • Dancing
Prix-fixe Pre-Theatre Dinner $19.75
502 Park Ave. New York • 826-0990

TEL. 242-2756
BIANCHI and MARGHERITA
OPERATIC ARIAS
AND OPERETTA
MUSICAL COMEDY
★★★★ CONTINENTAL CUISINE
CREDIT CARDS • CLOSED SUN
186 West 4th ST. (Bet. 6 & 7 Ave's.)

Convenient for theatregoers—
for Leisurely Dining after
Curtain time
Moules Mariniere
Duckling Bigarade
Capon Barcelonette
Filet of Sole Grenobloise
A LA FOURCHETTE
CLOSED SUNDAY
246-1960 - 342 W. 46th St. - CI 5-9744

EL CHARRO
ESPANOL
LUNCH • DINNER • COCKTAIL LOUNGE
CREDIT CARDS • TEL. 689-1019, 684-9132
58 EAST 34th STREET
(Bet. Madison & Park Ave.'s, N.Y.C.)

La Caravelle
RESTAURANT
33 West 55th St. N.Y.C. JU 6-4252

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Brooklyn Academy of Music (BAM), 30 Lafayette Ave. (636-4100)

Brooklyn Center for the Performing Arts at Brooklyn College, Flatbush and Nostrand Aves. (434-1900)

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7459)

City Center, 131 W. 55th St. (246-8989)

Citicorp Center, Lexington Ave. and 53rd St. (559-2330)

Joyce Theater, 175 Eighth Ave. and 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., Columbus-Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances are sold here, seven days a week, noon-7 p.m., depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, June 20

MERCEDES ALICEA, soprano. N.Y. debut. Mozart, Schumann, Ravel, Granados, J. Nin, and Sephradic songs. Merkin Concert Hall at 8. $6.

TRI-STATE MCDONALD'S HIGH SCHOOL JAZZ ENSEMBLE—Bryant Park, 40th-42nd Sts. and Fifth-Sixth Aves., at 12:30. Free.

VAN ZANDT ELLIS—All Liszt program, including *Feste Polonaise* (N.Y. premiere, manuscript recently discovered), Sonetto 47 Del Petrarca, Sonetto 104 Del Petrarca, *Funeral Procession of the Gondolas,* Sonata in b, Consolation in d flat, and Hungarian Rhapsody No. 12. Circle Repertory, 99 Seventh Ave. S. at W. 4th St. (691-3210), at 8. $8.

MILT JACKSON QUARTET—Harry deJur Playhouse, 466 Grand St. (598-0400), at 7 and 8:30. $5.

LINN MAXWELL, mezzo-soprano/**RICHARD CORDOVA,** pianist. Purcell, Duparc, Cilèa, and Bernstein. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

THOMAS TURNER, composer, pianist. N.Y. premiere of his *Sostenuto Etudes* and music by Tajcevíc. Also, Judith Otten, Max Lifchitz, and Raymond Wheeler in a program of music for soprano, piano and clarinet. NYU Loeb Center, 566 LaGuardia Pl. (598-3491), at 7.

RIVERSIDE BRASS QUINTET: Classical music. Trinity Church, Broadway at Wall St. (285-0800), at 12:30. Free.

LOU GRASSI QUINTET—Jazz music. Citicorp Market at 6. Free.

WEST VILLAGE CHORAL SUMMER SING—Open reading of Haydn's *Paukenmesse* and Britten's *Rejoice in the Lamb,* James Litton, conductor. St. John's in the Village, 224 Waverly Pl. at 11th St., at 7:30. $3.50 includes score.

Tuesday, June 21

DIZZY GILLESPIE AND GROUP—Jazz music. Harry deJur Playhouse, 466 Grand St. (598-0400), at 7 and 8:30. $5.

ALLIANCE FOR AMERICAN SONG, Peter Perrin director; Cynthia Richards Hewes, soprano; Laurie Carley, mezzo; Frank Hoffmeister, tenor; New York Motet Choir, Stephen Sturk, music director. "Sixty Years of Modernism" from Eubie Blake to Ann Silsbee (premiere). Merkin Concert Hall at 8. $7.

NORMAN AND DAVID HOLLANDER—Works for cello and piano, including Beethoven's Sonata, Op. 69, Debussy's Sonata, and Strauss's Sonata. Symphony Space at 8. $3.

ALECK KARIS, pianist. Mozart, Schumann's. Trinity Church, Broadway at Wall St., at 12:45. Free.

DJIMO KOUYATE AND ENSEMBLE OF SENEGAL—Music of West Africa, featuring a senegal (21-string harp). Bryant Park, 40th-42nd Sts. and Fifth-Sixth Aves. at 12:30. Free.

GROUPO AYMARA—Music from Bolivian Andes. Rockefeller Center Exxon Park, 49th-50th Sts., west of Sixth Ave., at 12:30. Free.

CLARK TERRY'S JOLLY GIANTS—Jazz music. Grace Plaza, 43rd St. and Sixth Ave. at 12:15. Free.

POINT—Jazz fusion sextet featuring Vincent Herring, saxophone and Edwina Thorne, trumpet. Trinity Church, Broadway at Wall St., at 12:30. Free.

BROOKLYN PHILHARMONIC ORCHESTRA'S BRASS QUINTET—Bach's Contrapunktus No. 1, Prezel's Suite, a medley from "West Side Story," and more. Rockefeller Center Channel Gardens, 49th-50th Sts., west of Fifth Ave., at 5. Free.

ANTHONY BRAXTON, saxophonist/**JORGE MOREL,** guitarist. Solo performances of their own compositions. Cooper-Hewitt Museum Garden, 91st St. and Fifth Ave. (860-6868), at 6:30. Free.

VICTOR MONTAÑEZ Y LOS PLENEROS—The Bomba and Plena. The Caribbean Cultural Center, 408 W. 58th St. (307-7420), at 7. $4.

MUSIC LIVE!—Political rock and salsa with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

NEW YORK CHORAL SOCIETY SUMMER SING—David Randolph conducts an open reading of Brahms's *Nänie* and Requiem. CAMI Hall, 165 W. 57th St. (873-0096), at 7:30. $4 includes score.

Wednesday, June 22

NYC GAY MEN'S CHORUS—Gary Miller conducts this 150-member chorus. Works by Mendelssohn and Schubert; Glee Club music (performed acapella); Noel Coward favorites; and a tribute to Judy Garland. Avery Fisher Hall at 8. $6-$25.

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor. Soloists: Frank Hosticka, cornet; Vernon Post, trombone; Jerry Kuhl, baritone horn. Music from "Carmen," Suppe's "Beautiful Galitea" Overture, Wagner's Good Friday Music from "Parsifal," Strauss's "Tales from the Vienna Woods" Waltz, and historic Americana and Sousa marches. Damrosch Park at Lincoln Center at 8. Free.

GILBERTO GIL—Reggae, salsa,. samaba, afoxe, batucada. Beacon Theater, Broadway and 74th St. (874-1718), at 8. $12.50-$16.50.

EVE WEISS, guitarist. Works by Fernando Sor, Leo Brouwer, Bach, Cimarosa, Bennett, Barrios, and Ponce. CAMI Hall, 165 W. 57th St., at 8. $5.

CLARION SYNTHESIS DUO—Clarinetist F. Gerard Errante with video background. Top of the Park, NYU Loeb Center, 566 LaGuardia Pl. (598-3491), at 7. $5.

NEW YORK SAMBA BAND—Nine-piece jazz band. Trinity Church, Broadway at Wall St., at 12:30. Free.

BILL SPILKA—Dixie music. World Trade Center Fountain Plaza at 11:45. Free.

RHYS CHATHAM AND MUSICIANS—"Secular Music for Brass and Battery," parade music out of usual context. Brooklyn Bridge Anchorage, Cadman Plaza W. and Front St., Brooklyn (571-2206), at 8. $5.

THE REVELATIONS—Doowoop. Pierrepont Street Playground, at the entrance to the Brooklyn Heights Promenade, (783-3077), at 7:30. Free.

CHUCK MANGIONE—Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $13.75.

Thursday, June 23

GILBERTO GIL—See 6/22.

GUGGENHEIM CONCERT BAND, Ainslee Cox conductor. Mendelssohn's Overture for Band; Elgar's "Pomp and Circumstance" March No. 2; Sullivan's "Pineapple Poll"; Goldman marches; Strauss polkas; and more. Damrosch Park at Lincoln Center at 8. Free.

LEONARD RAVER, organist. Works of the Leipzig period. St. Paul's Chapel, Columbia U., Broadway and 116th St., at 8. Free.

NEW JERSEY GUILD OF COMPOSERS/NYU COMPOSERS FORUM—Works by Ghezzo, Richard Brooks, John Gilbert, Ron Mazurek, Robert Pollack, and more. NYU Loeb Center, 566 LaGuardia Pl., at 7.

SWEET ROSE REVIEW—Contemporary and traditional songs. Rockefeller Center Exxon Park, 49th-50th Sts., west of Sixth Ave., at 12:30. Free.

LINDA KOBLER, harpsichordist. DuPhly, D. Scarlatti, Glinsky, and Bach. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ECUE—Latin jam session. Parra-Guthrie Auditorium 19 W. 21st St. (255-7155), at 9. Musicians free; others $3.

VLAD WEST—Jazz music. Citicorp Market at 6. Free.

EMERALD CITY BRASS QUINTET—Classical and pop music. Bryant Park, 40th-42nd Sts. and Fifth-Sixth Aves. at 12:15. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—John Daly Goodwin conducts an open reading of Mozart's Grand Mass in c and Haydn's Lord Nelson Mass. CAMI Hall, 165 W. 57th St. (873-0096), at 7:30. $4 includes score.

BARGEMUSIC RESIDENT MUSICIANS—Mendelssohn's Piano Quartet, opus 1 in c; Arensky's Trio in d. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

PETER, PAUL & MARY—Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 8:30. $15.75.

Friday, June 24

KOOL JAZZ FESTIVAL—For information: 787-2020. Carnegie Recital Hall at 5: Ralph Sutton, piano soloist. $7.50. . . Carnegie Hall at 7 and 10:30: Ella Fitzgerald with guest Joe Pass. $15-$20. . . Avery Fisher Hall at 8: Chuck Mangione and Quartet. $11.50-$15.50. . . Soundscape, 500 W. 52nd St. at Tenth Ave., at 8: Michele Rosewoman with Univision. $8.

WALDINA ELGUEA STUDENTS' RECITAL—Carnegie Recital Hall at 8:30. $4.

CARLINE RAY AND FRIENDS—Jazz music. Bryant Park, 40th-42nd Sts. and Fifth-Sixth Aves., at 12:30. Free.

MARY ANNE CANTRELL-COLAS, violinist. Lincoln Center Library at 4.

LOREMIL MACHADO SARAVA BAHIA BAND, folk music/**CARLOS BARBOSA-LIMA,** classical guitarist. Symphony Space at 8. $8 in advance; $10 at door.

GRUPO AYMARA—Music from Bolivia. The Alternative Museum, 17 White St. (966-4444), at 8. $7.

CLARK TERRY, trumpeter and vocalist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

PAUL WINTER—Music inspired by the Grand Canyon. Cathedral Church of St. John the Divine (662-2133), at 8. $10-$20.

GUGGENHEIM CONCERT BAND, Ainslee Cox conducting. Douglas Hedwig, trumpet soloist. Brahms's Variations on a Theme of Haydn, Valeti's "Carolina Seasons," Victor Herbert marches, and more. Damrosch Park at Lincoln Center at 8. Free.

DUNCAN JOHNSTONE, bagpiper. Light music, marches, strathspeys, reels, and compositions by the piper. Gershwin Hall, Brooklyn College, Campus Rd. and Ave. H (780-5184), at 8. $5.

ILENE BARANIK, singer, guitarist. Traditional western music and bluegrass. The Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

ITALIAN MUSIC TOUR—Italian folk music. Queens Borough Library, Ozone Park, 9224 Rockaway Blvd., Queens (845-3127), at 8. Free.

COLSON UNITY TROUPE—Jazz music. P.A.L.-Lynch Community Center, 974 E. 156th St., Bronx (473-1175), at 7. Free.

AIR SUPPLY—Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533), at 7 and 11. $16.75.

Saturday, June 25

KOOL JAZZ FESTIVAL, in town. For information: 787-2020. Carnegie Hall at 5: Toshiko Akiyoshi-Lew Tabackin Big Band, plus friends from Japan. $9.50-$13.50. . . Avery Fisher Hall at 7 and 11: Spiro Gyra and Steps Ahead. $11.50-$15.50. . . Carnegie Hall at 8: The Duke Ellington Orchestra and guests. $15.50-$20. . . Soundscape, 500 W. 52nd St. and Tenth Ave., at 8: Paquito d'Rivera with Havana/New York. $8.

RAN BLAKE, pianist, composer. Work of contemporary composers, including Blake. Merkin Concert Hall at 9. $10.

GILBERTO GIL—Jazz, popular and Afro-Brazilian music. Also, Pe de Boi. Symphony Space at 8. $8 in advance; $10 at door.

GRUPO AYMARA—See 6/24.

PAUL WINTER—See 6/24.

DEBBIE SPITZ—Jazz music. Citicorp Market at 8. Free.

DUNCAN JOHNSTONE, bagpiper. Light music, strathspeys, reels, and compositions by the Johnstone. Gershwin Hall, Brooklyn College, Campus Rd. and Ave. H (780-5184), at 8. $5.

GUGGENHEIM CONCERT BAND, Ainslee Cox conducting. Joseph Shore, baritone. Mussorgsky, Leoncavallo, Kossakowsky, Rodgers, Verdi, Sousa, and more. Seaside Park, Ocean Pkwy., at Sea Breeze Ave., Brooklyn. Free.

BARGEMUSIC RESIDENT MUSICIANS—At 1:30 and 4. See 6/23.

ITALIAN MUSIC TOUR—Italian folk music. St. Joseph's Center, 2846 44th St., Astoria, Queens (274-8609), at 8.

AIR SUPPLY—At 6:30 and 10:30. See 6/24.

KOOL JAZZ FESTIVAL, out of town. Information: 787-2020. Waterloo Village, Stanhope, N.J. 4-10: Piano Spectacular with Dick Hyman, Keith Ingham, Dick Wellstood, and many more. $8.50 in advance; $10 at gate.

Sunday, June 26

KOOL JAZZ FESTIVAL, in town. (Information: 787-2020.) Echoes of Harlem. Small's Paradise, 2294 Adam Clayton Powell Blvd., Seventh Ave. at 135th St., at 3:30. $10. . . Carnegie Recital Hall at 5:30: Ellis Marsalis, pianist. $7.50. . . Avery Fisher Hall at 7 and 11: Miles Davis and VSOP II, including Herbie Hancock, Tony Williams, Ron Carter, Wynton Marsalis, and Branford Marsalis. . . Carnegie Hall at 8: Artists Celebrate Mingus; with John Coles, Ricky Ford, Gunther Schuller (musical director), Slide Hampton, Teddy Charles, and many more. $11.50-$15.50. . . Soundscape, 500 52nd St. at Tenth Ave.: Odean Pope Trio plus Manny Oquendo's Libre-Salsa Jazz. $8.

GUGGENHEIM CONCERT BAND, Ainslee Cox conducting. Joseph Shore baritone. Music by Mussorgsky, Leoncavallo, Kossakowsky, Rodgers, Verdi, Sousa . Damrosch Park at Lincoln Center. Free.

MANNA HOUSE STUDENT RECITAL—With special guest Claude Brooks. Museum of the City of New York, Fifth Ave. and 103rd St. (722-8223), at 2:30. $3; $6 for family.

KENNETH BATES, tenor/**JOHN CARTWRIGHT,** pianist. Church of the Epiphany, York Ave. at 74th St. (737-2720), at 2:30. $5.

ERICA KALICK, guitarist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 3. $3.

SUSAN FIRING, singer, songwriter, guitarist. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

JAZZ VESPERS—*Kenny Rogers Quintet* at 5. Donation. . . Frank Gorden Quintet at 7. $3. Saint Peter's Church, Lexington Ave. at 54th St.

NYC CONTEMPORARY PLAYERS, Dino Ghezzo, pianist; Catherine Rowe, soprano, and others. Ghezzo, Leo Kraft, John Cage, and Ron Mazurek. Atrium at Citicorp at noon. Free.

IAN SHAPINSKI, classical pianist. Saint Peter's Church, Lexington Ave. at 54th St. , at 2. Donation.

JAMIL NASSER ALL-STARS—Jazz at the Dairy, Central Park west of the zoo at 65th St., at 1. Free.

QUEENS SYMPHONY ORCHESTRA—Cunningham Park, Union Turnpike and 193rd St., Hillcrest, Queens (275-5000), at 4. Free.

CHINESE MUSIC ENSEMBLE OF NEW YORK—From ancient classical pieces to contemporary pop. Queens Museum, Flushing Meadow, Corona Park (592-5555), at 2:30. Donation.

KOOL JAZZ FESTIVAL, out of town (information: 787-2020). Waterloo Village, Stanhope, N.J., 1-9: Jazz picnic, featuring Pete Nictakis's Dixie Syncopaters; Federal Jazz Commission: Parke Frankenfield's Swing Band: Red Richards's Jazz Aces; and much more. $8.50 in advance; $10 at gate.

Opera

METROPOLITAN OPERA, in the parks. Free, all beginning at 8:30. 6/21, Central Park's Great Lawn (enter south of the Metropolitan Museum, off Fifth Ave., or from Central Park West): Puccini's *La Boheme,* Eugene Kohn conducting; with Zylis-Gara, Craig, Ciannella, Stillwell, Sereni, Robbins, Bertolino. 6/22: Prospect Park, Brooklyn: Donizetti's *Lucia di Lammermoor,* Veltri conducting; with Devia, Raffanti, Schexnayder, Plishka. 6/24: Marine Park, Brooklyn: *La Boheme,* Kohn conducting; with Rom, Merritt, Stamm, Ellis, Nimnicht, Vernon, Fleck, Apy, Chistiakov, and Leaf. 6/25: Eisenhower Park, Nassau County: *Lucia di Lammermoor*; same cast as 6/22, except Livings replaces Stamm. Respective rain dates: 6/23, 23, 26, 26.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 East 74th St. (861-2288). Wed.-Sat. 8:30; Wed. at 2; Sat. and Sun at 4. Wed., Thurs. $7-$12; Fri.-Sun. $7-$12.50. 6/22-7/3: *The Mikado.*

L'ORMINDO, by Francesco Cavalli, in Italian. Chamber Opera Theater, Marymount Manhattan Theater, 221 East 71st St. (570-1888). 6/21, 30 at 7; $25. 6/23, 24, 27, 29 at 8; $20.

Dance

American Ballet Theatre
At the Metropolitan Opera House

THRU JULY 16—$8-$40. 6/21, 22 (mat. and eve.) *Don Quixote (Kitri's Wedding).* 6/23 at 8: *Theme and Variations, Pillar of Fire, N.Y. Export: Op. Jazz.* 6/24 at 8: *Les Noces, Pas de Deux, Other Dances, Theme and Variations.* 6/25 at 2: *Les Noces, Les Rendezvous, Billy the Kid.* 6/25 at 8: *Les Noces, Pas de Deux, Follow the Feet, Theme and Variations.*

Les Ballets Trockadero de Monte Carlo
At City Center

THRU JULY 3—$10-$25. Evening performances at 8, Sat. mat. at 2, Sun. at 3. 6/23, 25 (at 2), 7/2, 7/3 (at 3): *Les Sylphides, Spring Waters, I Wanted to Dance With You at the Cafe of Experience, The Dying Swan, Pharoah's Daughter.* 6/22, 25, 28, 30, 7/1, 2 (at 2): *Swan Lake* (Act II), *The Marche Slave, The Dying Swan, Pillar of Virtue, Le Corsaire, Go For Barocco.* 7/24, 29: *Giselle* (Act II), *Le Corsaire, Quintessential Prairie, The Dying Swan, Go For Barocco.*

New York City Ballet
At the State Theater

THRU JUNE 26—$3-$30. 6/21 at 8: *Serenade, Symphony in Three Movements, Ballet d'Isolene.* 6/22 at 8: *Scotch Symphony, Monumentum/Movements, I'm Old-Fashioned.* 6/23 at 8: *Donizetti Variations, Concerto for Two Solo Pianos, Gershwin Concerto.* 6/24 at 8: *Orpheus, Calcium Light Night, Duo Concertant, Tschaikovsky Piano Concerto.* 6/25 at 2: *Scotch Symphony, Orpheus, Ballet D'Isolene.* 6/25 at 8: *Scotch Symphony, Calcium Light Night, Other Dances, Gershwin Concerto.* 6/26 at 1: *Donizetti Variations, Monumentum/Movements, I'm Old-Fashioned.* 6/26 at 7 (last program of the season): *Serenade, I'm Old-Fashioned, Gershwin Concerto.*

Other

BALLET IN THE PARK, 10th anniversary celebration performance of the Children's Ballet Theatre and the Neubert Ballet Company. Bandshell on the Mall, Central Park (72nd St. entrance). 6/26 at 3:30 p.m. Free (raindate is 7/3).

BOWDEN/HAYES DANCE COLLABORATION, *Chopin Trio, Diverted Suite.* Eden's Expressway, 537 Broadway (228-7428). 6/23-26 at 8. $6.

CHAMBER BALLET U.S.A., Finis Jhung's company with a new program. Symphony Space. 6/22 at 8. $3.

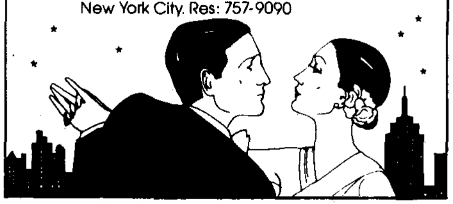
HOLLY FAIRBANK & DANCERS, *Horizon Line,* with music by Scott Lehrer. Schöenberg Theater,219 W. 19th St. (924-0077). 6/21, and 28 at 8.$6.

ANNABELLA GONZALEZ DANCE THEATER, six modern dances including *From Satin to Goggles,* and *Swiss Holiday.* Open Eye Theater, 316 E. 88th St. (722-4128). 6/24, 25 at 8; 6/26, at 5. $5.

ISLENE PINDER BALINESE AMERICAN DANCE THEATRE, *Reflections,* a new group dance of memory, fantasy, and desire. Balinese American Dance Theater, 88 Franklin St. (925-4444). 6/22, 25 at 8. $10.

KATHRYN POSIN DANCE COMPANY, premiere of *After Light,* with music by Richard Peaslee. Bessie Schönberg Theater, 219 W. 19th St. 6/20 at 8. $6.

TONI SMITH AND DANCERS, its annual outdoor season features a new work for sculpture, dance, and music. Lincoln Center, North Plaza 6/25 at 5. Free.

THE RAINBOW ROOM
ABOVE ALL
65 floors atop Rockefeller Center. Dine, dance and romance amid elegant art deco surroundings and spectacular views of the city. Pre-theatre a la carte and after theatre menus.
The Rainbow Room 30 Rockefeller Plaza. New York City. Res: 757-9090

And at The Rainbow Grill, New York's Newest Musical Revue, "Gotta Dance!". Res: 757-8970.

Felidia Ristorante
243 East 58th Street
(Just off 2nd Ave)
Luncheon & Dinner
Reservations suggested (212)758-1479 • Major Credit Cards

Le Lavandou
Restaurant Francais
LUNCH • DINNER • COCKTAILS
CREDIT CARDS • TEL. 838-7987
134 EAST 61ST STREET

成 渝 飯 店
Szechuan Palace
Szechuan & Cantonese Cuisine
Open 7 Days for Lunch & Dinner—Daily Specials
Moderate Prices—Sidewalk Cafe—Extensive Selection
1329 Second Ave. (70 St.) 628-8652

Le Cirque
LUNCHEON DINNER
58 EAST 65th ST. RES: 794-9292

ABRUZZI
"A Leisurely **** Dining Spot Featuring Abruzzi Specialties from Northern Italy."
Lunch • Dinner • Banquet Room 20 to 100
Credit Cards • Open 7 Days
37 West 56th St. (Bet. 5th and 6th Ave.)
Cocktail Lounge • Tel. 489-8110-489-8111

RIKYU
Japanese Seafood
TATAMI ROOMS • SUSHI BAR
210 COLUMBUS AVENUE
利 久
(bet. 69th & 70th Sts.)
2 Blks. Lincoln Center
799-7847
799-7922

OTHER EVENTS

Happenings

HARBOR EXCITEMENT—Lifeboat and canoe races, 300 pleasure boats in a "Parade of Power and Sail," open house on visiting ships, concerts, art exhibits, and more will make up this year's Harbor Festival, 6/23-7/4. A free brochure detailing the events is available from the New York Convention and Visitors Bureau, 2 Columbus Circle (397-8200).

COMING TOGETHER—According to film and drama critic Katie Kelly, class reunions can evoke terrible insecurity, prompting participants to diet and exercise in an effort to transform themselves back in the students they were. Kelly will be discussing these issues 6/21 at 8:15 in "Surviving Class Reunions," at the 92nd St. Y. Tickets are $7.

THAT OTHER BRIDGE—It's taller, longer, and twenty-six years younger than the Roeblings's creation. And although Crane never wrote a poem about it, Michael George, architectural historian, will lead a tour, explaining why the Manhattan Bridge is a span not to be slighted, 6/25, 1-4. Fee is $6.50, and registration (427-6000, ext. 179) is required.

JIG GIG—Snug Harbor will host this year's Irish Music and Dance Festival, featuring workshops (learn traditional Irish dances), well-known dancers and musicians from Ireland, children's games, and picnics. The event will be held at the Snug Harbor Cultural Center, 914 Richmond Terrace, Staten Island, 6/25 (6/26 if rain), 2-10. Tickets are $5 in advance (757-3318) or $7.50 at the gate.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

ASTOR AND BOND STS., "Aristocracy in the 19th century," with the 92nd St. "Y" (427-6000). 6/26. $6.50. . . Also, 6/26: "Ethnic Elmhurst." Celebrate Queen's 300th birthday. $6.50. Register ahead for both tours.

MUNICIPAL ART SOCIETY TOURS—(935-3960). See New York's first theater district and the Rouse Company's plans for the South Street Seaport. 6/25, 6/26 at 2. Meet in front of City Hall. Reservations are required. $10.

MILLIONAIRES' ROW—"New York's Gold Coast," with New York Walk-About (582-8083). 6/26 at 11 and 2, meet at NE corner of E. 58th and Fifth. $4.

SOHO—"Loft Living and High Art," with Museum of the City of New York (534-1672). 6/26 at 1:30, meet at Spring and Lafayette Sts. $5.

SPRING IN SOHO—Art galleries, boutiques, cast-iron architecture, more, with Tour de Force (595-0267); must reserve. $12.50. 6/18 at 10:30 a.m.

HISTORIC ROOSEVELT ISLAND, with Adventure on a Shoestring (265-2663). 6/26 at 3, meet on NW corner of 59th St. and Second Ave. $5.

SNUG HARBOR, 914 Richmond Terr., S.I. (448-2500). Tour 3 art galleries, the grounds, the chapel and more. 6/25 at 2. Free. Meet at the Visitors Center, inside the West entrance.

GREENWICH VILLAGE—Discover who used to live in the "Montmartre of America." Daily at 11 and 2. Call 226-1426 for reservations. $5.

PROSPECT HALL, 263 Prospect Ave., Brooklyn (788-0777). Every day, every hour on the hour, from 2 to 6 p.m. Free.

SEVENTH REGIMENT ARMORY, 67th and Park Ave. Tour Sundays and Tuesdays at 2. Call ahead to confirm (288-0200). Free.

TOURS AND WORKSHOPS WITH THE URBAN PARK RANGERS—All are free. In the Bronx (548-7880): 6/26 at 1:30: Historic and picturesque Riverdale Park. Meet in the parking lot at Spaulding Lane and Palisades Ave. In Brooklyn (856-4210): 6/25 at 4: observe horseshoe crabs and their mating habits. Meet at the end of Gerritsen and Plum Beach Aves. In Manhattan (397-3091): Every Sat. and Sun. at 11, parents and kids can tour the Central Park Children's Zoo; and at 2 p.m. on both days, tour the southern end. Meet at the Victorian kiosk near the southern entrance to the zoo. 6/23 at 6 p.m.: pay homage to bridal path herbage, by horse. Call Claremont Stables (724-5101) to reserve a horse. 6/25 at 2. Riverside Park revisted, meet at the Soldiers and Sailors Monument, 89th and Riverside. 6/26 at 2: a Victorian promenade. Meet at the Central Park Dairy, between the zoo and the Carousel, for a stroll up the Mall. In Queens (699-6722): 6/25 at 7 p.m.: observe the full "strawberry moon" and partial lunar eclipse. Meet at Beach 86th St., and the Promenade. On Staten Island (442-1304): 6/26 at 1: identify "Trees in the Breeze." Meet by the parking lot at Von Briesen Park.

BRYANT PARK—Once Around the Park, a weekly tour covering history and art of this landmark park, behind the Library. Each Thurs., 12:30-1:30; meet at flower market, SE corner of 42nd St. and Sixth Ave. Free.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes. (204-1112) Meantime: 6/26 at 1: Clay Pit Ponds Preserve, S.I. meet at Park's Administration Bldg., Carlin St., South Richmond. Free. 6/26 at 1: lecture tour on exotic and overseas plants. Meet at the flagpole near the Isham St. entrance to Inwood Park (a block north of 207th St.) Free.

WILD-FOOD WALKS, with "Wildman" Steven A. Brill. Find foods growing all over city parks, trees, etc., and take home what you find. 6/25: Van Cortlandt Park, Bronx. 6/26 Chapin Park Queens. (291-6825 for meeting places.) $15.

NATURE WALKS—At Wave Hill, Independence Ave. and 252nd St. (549-2055), the Bronx: Greenhouse and gardens, each Sun. at 2:15. free. . . New York Botanical Garden. (220-8700): Sat. and Sun. conservatory tours . . . Old Westbury Gardens, Westbury, L.I. (516-333-0048). 6/22 at 7:30, a lecture tour on drying flowers and herbs for eating and decoration.

WILD-PLANT WALKS, with Madeline Greenberg. Learn to identify sassafras, pokeweed, fiddlehead ferns, coltsfoot, and more. Every Sat. $15. (674-8742 for times and locations.)

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of authentic hikes. 6/26 at noon: Sun City (Jersey City) tour. Meet on NW corner of 32nd St. and Broadway. $1.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (507-8499), $3-$8. 6/21, 22 at 7:35; 6/23 at 1:35, vs. St. Louis. 6/24 at 8:05; 6/25 at 1:20; 6/26 at 1:05, vs. Philadelphia. **Yankees:** Yankee Stadium, Bronx (293-4300), $1.50-$9. Away through 6/26. 6/27, 28, 29, 30 at 8, vs. Baltimore.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. (212-265-8600). $7, $12. 6/22 at 9, vs. Chicago; 6/29 at 9, vs. Vancouver.

BOXING—All-star pro matches. Madison Sq. Garden, Eighth Ave. and 73rd Sts. (564-4400). 6/24 at 7:30. $10, $15.

RACING—The thoroughbreds are at Belmont Park, Elmont, L.I., (641-4700). Daily ex. Tues. Post time 1, Sun. 1:05. $2. . . The trotters are at Yonkers Raceway, Westchester (914-968-4200), thru June 16. Daily ex. Sun., post time at 8; $2.25, $3.25.

Children

ACADAMY ARTS THEATRE COMPANY, 931 First Ave. (at 51st St.) will perform a musical version of "Snow White and the Seven Dwarfs." 6/25 at 2. Call 486-1431 for reservations. $3.

SHADOW PUPPET THEATRE, Hudson St. Playhouse, 53 Hudson St. (966-7002). 6/26 at 4, "Beauty and the Beast," and other folktales. $3.

ALLEY POND ENVIRONMENTAL CENTER, 228-06 Northern Blvd., Douglaston (229-4000). A walk, talk, crafts project and some games, all on the subject of the endangered box turtle. 6/26 at 1. Pre-registration required. $3.

MICHAEL TAUBENSLAG PRODUCTIONS—6/26 at 1:30: "The Funza Poppin Magic Show." Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.

ROSIE AND HERBERT—clowns perform a lovestory at Theatre Guinevere, 15 W. 28th St. (679-9071). 6/25 at 11. $6.

OFF CENTER THEATRE, at McBurney "Y", 23rd St. and 7th Ave. (929-8299). 6/20, 21, 22, 27 at 10:30: an updated version of Little Red Riding Hood; and at 1: "Frankenstein." O.C.T. will also perform in Harlem's Mt. Morris Park on Fridays at 10:30. $2.50.

CENTRAL PARK LEARNING CENTER—Exhibits on weather, geology, etc. Belvedere Castle, 79th St. south of the Great Lawn. Open 11-5 Sat. and Sun. (360-3476).

DO IT YOURSELF PUPPET THEATER—Make puppets, produce shows with professional help. West Side Repertory Theater, 252 W. 81st St. (666-3521). Sat. thru July 2, at 3. $3.

BIG APPLE CIRCUS—Snug Harbor, S.I.: 6/20, 21, 22 at 11 and 8. Adults $6.50, $7.50; children $4.50, $6.50 (860-7320).

CHILDREN'S "NIGHTCLUBS"—The Early Show: Cabaret entertainment by children ages 7-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 2 and 4:30. $5 cover, 2-drink min. . . **Youngstars,** featuring players from Broadway, TV, commercials. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $4 min. $2 cover.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," Sat. and Sun. at 1. "The Snow White Show," a musical, Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

AMAZING RAINBOWS—Performers are the young people of Children's Improv. Co., at 203 E. 88th St. (860-8679). Sat. at 3:30. $3, adults $3.50.

THE LITTLE PEOPLE'S THEATER COMPANY—Courtyard Playhouse, 39 Grove St. "The Three Little Pigs," Sat. and Sun. at 1:30. "Sleeping Beauty," Sat. and Sun. at 3; thru June. Reservations are a must (765-9540). $3.50.

CAPTAIN BOOGIE AND THE KIDS FROM MARS, a rock musical; Sat. and Sun. at 3:30. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). $3; adults $4.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, and participation. Sat. and Sun. at 1, 2:30, and 4. $4 (reservations required; all adults must be with a child).

I NEVER SAW ANOTHER BUTTERFLY, a multimedia play about a concentration camp, by The Children's Acting Co. 6/21 at 7, at the Quaigh Theatre, 108 W. 43rd St. (860-3337). $3.; adults $5.

DAILY DOUBLE, at FAO Schwarz, Fifth and 58th St., (644-9400). Weekdays: puppet show at 2:30, magic show at 3. Free.

PUBLIC LIBRARY PROGRAMS—All free, but only a sampling; call local branches for more. . . Yorkville branch, 222 E. 79th St. Picture-book hours: Wed. at 4, pre-schoolers; Tues. at 4, ages 5-7.

N.C. WYETH, original illustrations for "Robin Hood," "Treasure Island," and "Kipnapped." Public Library at Lincoln Center, Amsterdam Ave. at 65th St. (340-0906). Weekdays except Thurs., 2:30-5; Thurs. 2-8; Sat. 1-5, thru 6/24. Free.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed., Thurs., Fri. 1-5. Beginning 6/24, closed weekends. $1, $2. Special exhibit: "The Mystery of Time," clocks, watches, do-it-yourself areas, much more.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. 6/25 at 1:30, 2:30: Adventure Under the Sea w/oceanographer Jim Thorne.

STATEN ISLAND CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Tues.-Fri. noon to 5. 50 cents, adults $1. Special exhibit: "Soundtracks" show on sound and music. 6/25 at 1:30: an Alabama Folktale, "Wiley and the Hairy Man," then construct imaginary animals. 6/26 at 1:30: 2 films, "It Ain't City Music" and "Mountain Music."

STUDIO MUSEUM IN HARLEM, 144 W. 125th St. (864-4500). 50 cents, adults $1. After-school learning sessions, workshops, films, stories. Some are free. Phone for schedule.

CHILDREN'S COVE, at the New York Aquarium, W. 8th St. and the Boardwalk, Coney Island, Brooklyn (266-8500). 10-5 daily. $1, adults $2.50. The Cove itself is free: ponds, a sand dune, and "touch-it" boxes, plus live "inhabitants."

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reed Sts., 349-5566. Dress opt. French. Spcls: carré d' agneau persillade, sauté de veau au chanterelle, feuillete de fruit de mer. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, MC, V.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC, MC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

EVERYTHING YOGURT—1 Coenties Slip, 635-3800. Casual. American. Spcls: frozen yogurt, vegetarian sandwiches, hot casseroles, cold vegetable & pasta salad. Open for B & L Mon.-Fri. 6 a.m.-6 p.m., Sat. 10-4. Closed Sun. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. *Washington bade farewell to his officers here in 1783.* Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle *with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce.* Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: fettuccine with scallops, mushrooms and prosciutto, duck*ling in green peppercorn sauce, fresh vegetables in* white wine with Chinese noodles. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian *smoked ham, terrine of sole and shrimp with chive* sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. **(I)** AE, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. Continental. Spcls: veal chop forestiere, prawns provencale, rack of lamb. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Kyoto style Japanese cuisine. Spcls: seafood, chicken, Omen noodles. Res. sug. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(I-M)** AE.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. **(I)** No Credit Cards.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., at Spring St. 966-1300. Casual. Nouvelle-American. Spcls: seafood salad, breast of duck with honey, tenderloin of beef with truffles. Res. sug. L Mon.-Fri. 11:30-3. D nightly 6-2 a.m. Br Sat.-Sun. noon-6. Pianist eves. **(M)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M)** AE, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE DOMEL—13 Eighth Ave., nr. 12th St., 929-7553. Casual. Venetian-Northern Italian. Spcls: pasta with wild mushrooms, roast duck with cognac, port & gooseberry sauce, carpaccio Cipriani style. Res. sug. Tea & sandwiches Tues.-Sun. 3-5:30. D Tues.-Sun. 5:30-midnight. Closed Mon. **(M)** AE.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE INDIA—206 Sullivan St., off Bleecker St., 982-1180. Casual. Indian. Spcls: chicken tandoori, chicken tikka, lamb jalfrazi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4:30-11, Sat.-Sun. noon-midnight. Complete L & D. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(I)** AE, DC, MC, V.

SICHUAN PAVILION
The Most Authentic Sichuan Cuisine in the U.S.A.

All Our Distinguished Chefs Are Selected By The Sichuan Provincial Government

SPECIALIZING IN "STATE BANQUET" DISHES
CREDIT CARDS-OPEN 7 DAYS-LUNCH-COCKTAILS-DINNER

322 EAST 44th ST.
N.Y.C. Opp. U.N. Plaza
(212) 986-3775

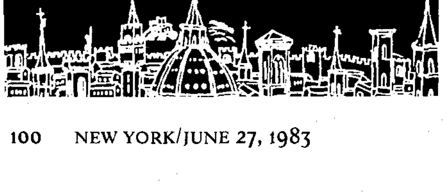
1820 K STREET, N.W.
WASHINGTON, D.C.
(202) 466-7790

EXCEPTIONAL ITALIAN CONTINENTAL CUISINE AT . . .
Dino & Henry's
JUST STEPS FROM MADISON SQUARE GARDEN, MASTER CHEFS PREPARE YOUR FAVORITE DISHES
LUNCHEON • COCKTAILS • DINNER Daily
132 W. 32 ST. • RES: OX 5-7995 • Credit Cards
Rec. by CUE-TIMES-WHERE-EARNSHAW PUB.

"An elegant restaurant offering delicious French cuisine"
CUE MAGAZINE
Les Pleiades
Luncheon / Cocktails / Dinner
20 East 76th St. Res: 535-7230

HEMINGWAY'S
WE'RE EARNEST ABOUT GOOD FOOD & DRINK!
Continental Cuisine with a French Accent!
58 East 56th Street between Park & Madison
Telephone 688-9530
Open Seven Days, Lunch and Dinner

NEW YORK'S PREMIERE JAPANESE RESTAURANT
Saito
TEMPURA & SUSHI BAR—TATAMI ROOMS
COCKTAIL LOUNGE—PARTY FACILITIES
Owner-Host
MME. MOTO SAITO
Closed Sunday Major Credit Cards
305 E. 46th St. NYC Tel: 759-8897

Toscana Ristorante
246 East 54th St
New York
Northern Italian Cuisine
Reservations 371-8144


RESTAURANT DIRECTORY

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo ball soup. Open Sun.-Thurs. 10 a.m.-10 p.m., Fri.-Sat. to 11. Free parking. **(I)** AE.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 11 a.m.-3 a.m. **(I-M)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Ent. Mon.-Sat. 5:30-1. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30 a.m.-2 a.m. Spec. Br Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West**—246 Columbus Ave., bet. 71st & 72nd Sts., 877-3900. **Tuesday's '76'** — 1461 First Ave., at 76th St., 879-7676. **(I)** AE, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Fri. 11:45-3:30. D Mon.-Fri. 3:30-9. Complete L & D. Closed Sat.-Sun. & 7/2-17. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: roast rack of lamb, bouillabaisse, scaloppine francese. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** AE, CB, DC, MC, V.

CAFE DE PARIS—924 Second Ave., at 49th St., 486-1411. Casual. French. Spcls: entrecôte Cafe de Paris, red snapper au sel. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-11:30, Sat.-Sun. 5:30-midnight. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jackets required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine.

Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 7:30-11:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HEMINGWAY'S—58 E. 56th St., 688-9530. Casual. Continental-French. Spcls: roast duck with fruit glaze, steak au poivre, fresh pasta Alfredo. Res. sug. L Mon.-Fri. 11:45-4:30. D daily 5-10. Br Sat.-Sun. 11:45-4:30. Private parties for 30. **(I-M)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. *Spcls: bouillabaisse, breast of quail with raisins,* medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. & 8/6-9/5. **(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. & 8/15-9/6. AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, *fresh swordfish, salmon. Res. sug.* L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRESS BOX—139 E. 45th St., 697-4734. Dress opt. American-Continental. Spcls: steak, seafood, veal. Res. sug. Open Mon.-Fri. 11:30 a.m.-10 p.m. Private parties. Free D parking. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

RICH AND FAMOUS—227 E. 45th St., 986-6085. Dress opt. Hunan-Shanghai-Peking-Szechuan. Spcls: *orange beef, seafood combination, chicken & shrimp* Szechuan style. Res. sug. Open daily 11:30 a.m.-11 p.m. Pianist nightly 7-10. Private parties. **(I)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borscht, blini with red caviar, pelmeni, pirojski. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave..& 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4-to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TAGERT'S—932 Second Ave., bet. 49th-50th Sts., 759-7800. Casual. Continental. Spcls: stuffed breast of veal, puffed shrimp, duck salad, mixed grill. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-10:30. Br Sat.-Sun. 11:30-5. **(M)** AE, CB, DC, MC, V.

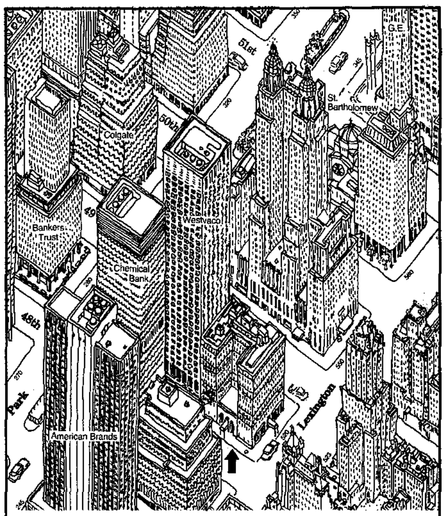
TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken *tikka masala. Res. sug. L daily noon-3. D daily* 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mor.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. *5:30-10:30, Fri.-Sat. to 11. Closed Sun.* **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.



YOUR
EXECUTIVE SEARCH
FOR LUNCH
IS OVER.

Sit back and relax. And enjoy an outstanding meeting over a simply outstanding meal.
We'll give you a lunch you'll remember long after lunchtime is over.

THE BARCLAY RESTAURANT
AT THE HOTEL INTER-CONTINENTAL NEW YORK.
48th Street East of Park Avenue 421-0836

Cheers
Restaurant

Is Better Than Ever!

PRIME BEEF, NATURES VEAL CHOP, FRESH SEAFOOD & A NEW EXPANDED MENU WITH COMPLETE DINNERS.

•

Piano Entertainment in the Lounge
Monday thru Friday Evenings

•

$2.50 Parking for Dinner Patrons 5 - 11 P.M.

Res: 840-8810 Credit Cards
120 WEST 41st STREET (Bet. 6th & Broadway)

The ARARAT
authentic armenian cuisine
elegant, colorful atmosphere
4 EAST 36th STREET
NEW YORK CITY 10016 686-4622

Keens
72 WEST 36 ST NEW YORK RESERV 947-3636

RESTAURANT DIRECTORY

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

UNCLE TANG—227 E. 45th St., 986-6085. Casual. Szechuan-Hunan. Spcls: crispy prawn with walnuts, orange beef, chicken soong. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-11, Sat.-Sun. noon-11. Private parties for 12-120. **(I)** AE, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m. Pianist George Feyer 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. noon-4. D Mon.-Thurs. 4-11, Fri.-Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, Caribbean ribs with West-Indian sauce, fresh fish daily. Res. sug. Open Mon.-Fri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til 4 a.m. nightly. Private parties for 300. **(M)** AE, CB, DC, MC, V.

CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DU MIDI—311 W. 48th St., 582-6689/974-9097. Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30. Pre-theater D 5-9. Closed Sun. **(M).** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1-2 hrs. later. **(I-M)** AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

IMPERIAL DRAGON WEST—45 W. 55th St., 582-6180. Casual. Chinese-Szechuan. Spcls: thrice fowled, crystal prawns, Peking duck. Res. sug. Open daily noon-midnight. Complete L. **(I-M)** AE, CB, DC, MC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I-M)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK'S EPICURE—344 W. 46th St., 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT WEST 47th STREET—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 6:30 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

KEEWAH YEN—50 W. 56th St., 246-0770. Dress opt. Northern Chinese-Cantonese. Spcls: barbecued duck, suckling pig, dim-sum. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat. 5-1 a.m., Sun. 5-midnight. Private parties for 100. **(I-M)** AE, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medallions of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. **(E)** AE, DC.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022 Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's specia cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon. Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M** AE, CB, DC, MC, V

LORD JIM'S—1674 Broadway, at 52nd St. 247-1374. Casual. Continental. Spcls: seafooc diavolo, soft shell crabs, lobster. Res. nec. L Mon. Sat. 11-3. D daily 4:30-11:30. **(M)** AE, CB, DC, MC, V

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. 840-6688. Irish-Continental. Spcls: Irish lamb stew corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. & 7/1-19. **(M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor. 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppini marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. & 7/25-8/13. **(M)** AE, DC, MC, V.

ONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

AYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

IAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

IRAFE—208 E. 58th St., 752-3054. Dress opt. *Northern Italian. Res. sug. L Mon.-Fri. noon-3.* D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. & 7/3-26. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE, CB, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: *gigot aux flageolets, contre-filet,* poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pretheater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon.-Sat. noon-3:30. D Mon.-Thurs. 5-1, Fri. to 1:30, Sat.-Sun. 4-1. Br Sun. noon-3:30. **(M)** AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Private parties. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Arnie Grant Quartet for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Room:** Dress opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. Pianist Mark Markley Pollard Mon.-Sat. 5-8:30. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pretheater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. **(I)** AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, *top of* Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. *Pianist nightly and Br.* **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B Mon.-Sat. 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Thurs. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6:30-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce,

Lovely Song Stylist
BARBARA RANKIN

Appearing at
FREDDY'S, 308 E. 49th St.
June 20 - 25, Mon.-Sat.
8:30 pm show
Musical Director: Michael Abene
Res: 888-1633 • $10 cover, $10 min.

For a touch of
Paris . . .
Fine food and ambience
La Cave Henri IV
227 E. 50th St.
(bet. 2nd and 3rd Ave.) **Res. 755-6566**

COME TO WHERE NEW YORKERS MEET
St. John
RESTAURANT & BAR
1st AVE. AT 49th. TEL. 751-0416
LUNCH & DINNER 7 DAYS
WEEKEND BRUNCH

Closed Sundays *Four Star Chef*
Fine Continental
Italian Cuisine
Figaro 44
All Credit Cards
153 West 44th Street
Open Lunch & Dinner ***354-1002***

TAGERT'S
Superb Continental Cuisine
Luncheon, Dinner and Weekend Brunch
932 Second Ave. between 49/50th Streets
Reservations: 759-7800
All Major Credit Cards Accepted

La Ripaille
RESTAURANT
605 HUDSON STREET
N.Y.C. Near West 12th St.
255-4406
OPEN :5:30-11:30 Mon.-Sat. Closed Sun.

龍 屋 IMPERIAL DRAGON
East
Finest Szechuan Cuisine
Luncheon & Dinner — Private Parties
Major Credit Cards — Open 7 Days
• Live Piano Music Mon.-Fri. •
148 E. 46th (3rd & Lex.) 986-4676

pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. **(M-E)** AE, DC.

DIVA—306 E. 81st St., 650-1928. Dress opt. Northern Italian. Spcls: sautéed scampi, broiled veal chop, pasta Diva. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. to 11:30. Closed Sun. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

GARDENIA—1373 First Ave., at 74th St., 772-8508. Dress opt. Continental-Hungarian. Spcls: Transylvanian consommé, veal Sindbad, trout Abbazia. Res. sug. D only Mon.-Sat. 6-midnight. Closed Sun. **(M)** AE.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA FOLIE—21 E. 61st St., 765-1400. Jacket required. French. Spcls: oysters in champagne with caviar, paupiette de sole Chantal, confit de canard. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1. Pre-theater D Mon.-Fri. 6-7:30, Sat. to 7. After-theater D Mon.-Sat. from 11. Pianist-singer Mon.-Sat. Dancing Sat. from 11. Free valet parking after 7. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: buffalo pot-au-feu en terrine, three medaillon salad, blackened redfish with warm watercress salad, strawberry charlotte. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: noisette of veal with morels, Dover sole filled with crabmeat & lobster sauce. Res. sug. B daily 7-noon. L & D noon-2 a.m. Br Sun. noon-5. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

QUO VADIS—26 E. 63rd St., 838-0590. Formal. French. Spcls: mousse of salmon, rack of lamb, veal chop Normande, souffle of crab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with blackbean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

AMSTERDAM CAFE—1207 Amsterdam Ave., bet. 119th-120th Sts., 662-6330. Casual. American-Continental. Spcls: steaks, veal, seafood. Res. sug. L Mon.-Fri. 11:30-4. Br Sat.-Sun. 11:30-4. D daily 5-1 a.m. **(I-M)** AE, CB, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. B Mon.-Fri. 7:30-9:30. Br Sat. noon-3, Sun. from 11. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. **(M-E)** AE, CB, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

NIKKI & KELLY—359 Columbus Ave., at 77th St., 724-2100. Casual. American-Regional. Spcls: San Francisco cioppino, Wellfleet oysters, barbecued ribs. Res. sug. L Mon.-Sat. 11-4. D daily 6-midnight. S Fri.-Sat. midnight-2 a.m. Br Sun. 11-4. **(M)** AE, CB, DC, MC, V.

NOODLES—40 W. 72nd St., 873-3550. Casual. Italian-Oriental. Spcls: pasta primavera, eggplant lasagna, beef or chicken chow fun. D Mon.-Thurs. 5-midnight, Fri.-Sat. 5-1 a.m., Sun. 4-11. Private parties for 40. **(I)** AE, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** AE, MC, V.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

THE SEAHORSE—89-01 37th Ave., Jackson Heights., 424-0839. Dress opt. South American Seafood. Spcls: seafood cazvela. Open Wed.-Mon. 3-midnight. Closed Tues. **(E)** AE.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

EY TO ABBREVIATIONS

E	American Express
B	Carte Blanche
C	Diners Club
MC	MasterCard
V	Visa

lease check hours and talent in advance. Many laces are forced to make changes at short notice.

Pop/Jazz

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 6/24, 25, The Hal Galper Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three *shows nightly, beginning* at 9:30. 6/20, 27, Angel Rangelov; Jimmy Madison Big Band. 6/21-26, Panama Francis and his Savoy Sultans. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 6/23, Azymuth. 6/24-26, Gil Scott-Heron and the Midnight Band. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Opening 6/22, the great blues singer Alberta Hunter, Wed.-Sat. at 9:30. Sun.-Mon., bassist-singer Jay Leonhart with Mike Renzi on piano. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0175. Mon., Irish Sessions. 6/21, Andy Cohen and Jim Brewer. 6/25, Tompkin County Horseflies. 6/28, Happy Traum. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 6/20, 27, Bob Wilber and the Bechet Legacy. 6/21-25, Balaban & Cats. 6/26, Turk Mauro; Ron Turso Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 6/21-7/3, Kool Jazz Festival Program, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 6/22, Frank Maya. 6/23, Aztec Two-Step. 6/24, Buzzy Linhart with Moogy Klingman. 6/25, Jane Brucker. No credit cards.

GREENE STREET—101 Greene St., 925-2415. *Multilevel floors for entertainment.* Every Sun. *from* noon-3, pianist Brooks Kerr. Thru 6/23, Cedar Walton & Ron Carter. 6/24, 25, Val Eley. 6/26, 27, Tiberio and Jeff Raheb. 6/28, Tony Goldman. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Mike Campbell. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Armen Donelian Trio with Alicia Sherman. Sun., 5-10, Baba Motta. Mon.-Fri., 5-10, Loumell Morgan. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus dancing. Music starts at 9:30. 6/24, 25, Mike Morgenstern's All-Star Summer Farewell. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 6/21-25, pianist Jo Ann Brackeen *with* Cecil McBee *on* bass. *Sun.-Mon. Junior* Mance with Marty Rivera. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 6/21, Ray Mantilla and Space Station. 6/22-26, Red Garland and 'Philly' Joe Jones. 6/27-7/1, David Murray. AE, MC, V.

MARTY'S—Third Ave. at 73rd St., 249-4100. 6/20-7/2, Anita O'Day, Mon.-Thurs. 9 & 11, Fri. & Sat. at 10 and midnight. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 6/25, Dick Hyman and Roger Kellaway, Tues.-Sat. at 9:15 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band and the Hi Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Cathy Chamberlain and Her Ace In the Hole Dixieland Band. Sat., Bob Cantwell and the Saturday Night Stompers. AE.

SCOTT'S ON TENTH—130 Tenth Ave., at 18th St., 675-5604. Restaurant/jazz club. 6/24, 25, 7/1, 2, Franklin Gordon Trio. Tues.-Thurs. from 8, Fri.-Sat. from 10. AE, CB, DC, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 6/21, Tiger Okoshi. 6/22, 23, Carmen Lundy with her String Quartet. 6/24, 25, Cissy Houston. 6/28, Laurie Altman Quintet. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 6/21, Karen Kraft. 6/22, Windows. 6/23, DN6. 6/24, LaZoo; Graham Moses. 6/25, Dori Hartley. 6/26, Billy Barnes. 6/28, Judy Niemack & Kirk Nurock. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 6/20, 27, Gil Evans Orchestra. 6/21-23, James Moody Quartet. 6/26, Ahmad Abdullah Sextet featuring Billy Bang. 6/28-7/3, "The King" Benny Carter Quartet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 6/21-25, Marta Sanders sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. Every Sun. at 8, Vince Giordano and his Band for dining & dancing. AE, DC, MC, V.

TOP OF THE GATE—Bleecker & Thompson Sts., 982-9292. Singer Nacha Guevara, Thurs.-Sat. at 8. AE, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Mon.-Tues., rhythm and blues singer-pianist Eskew Reeder. Wed.-Sat., blues singer Charles Brown. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 6/20, Willie Colon, Jorge Dalto and his Inter-American Band with pianist Hilton Ruiz. 6/23, Jon Faddis and Dizzy Gillespie with Art Blakey and his Jazz Messengers. 6/27, Tito Puente and his Latin/Jazz Ensemble; Joe Cuba Sextet with Paquito D'Rivera. Shows at 10 & midnight. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Shows at 10, 11:30, & 1 a.m. Every Mon., Mel Lewis and the Jazz Orchestra. 6/21-26, Elvin Jones Quintet. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 6/21-26, 28-7/3, Clark Terry Trio. AE, MC, V.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 6/20, 21, 27, 28, Joe Albany's New Yorkers. 6/22, *Django's Music with* Mike Peters. 6/23-25, Haywood Henry Quartet. 6/26, Dick Katz Quartet. MC, V.

ZINNO—126 W. 13th St., 924-5182. *Italian* restaurant with music starting at 9. 6/20-25, guitarist Gene Bertoncini with Michael Moore on bass. Sun. at 8:30, guitarist Joe Beck with Michael Moore on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 6/20, Dixie Doughboys. 6/21, Juke Joint. 6/22, Lost in the Shuffle. 6/23, Swing Fever. 6/24, 25, Al Craven and the Toasters. 6/26, High Times. 6/27, Blackwater. 6/28, Peach Fish Pie. No credit cards

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 6/20, 21, Tom Wopat. 6/22, Wilson Pickett. 6/23, Steve Goodman; Willie and Annie Nininger. 6/24, 25, Saddle Tramp; Peach Fish Pie. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE, CB, DC, MC.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 6/22-25, comedian Richard Lewis. Shows Wed., Thurs., Sun. at 9, Fri.-Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and J.J. Wall. AE.

DANGERFIELD'S—1118 First Ave., 593-1650. 6/20-25, Crazy Frankie Pace, comedian Richie Gold, and Geoff Justice, Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 *& midnight.* Sun. *at* 9:30, *talent* showcase with m/c Hiram Kaston AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis and Dana Lorge. Wed.-Sat. comedians Mel Martin and Dana Lorge. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. *Tues., Showcase. Wed.-Thurs., Terry Day & Guy* Davis with Iman. Fri.-Sat., magician Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 7/4, trumpeter Jonah Jones and his Quartet, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

LE ONDE—160 E. 48th St., 752-0200. Split-level supper club. Pianist-composer Irving Fields with Earl Manning on bass, Mon.-Fri. from 7:30, Sat. from 8. AE, DC, MC, V.

MAGIQUE—1110 First Ave., at 61st St., 935-6060. Nightclub featuring dazzling video and light shows, rock and roll bands, and theme parties, Wed.-Sat. from 10 p.m. to 4 a.m. AE.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-west*ern to jazz. Open Wed.-Sun. No credit cards.*

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 6/21, Arto Lindsay; Ambitious Lovers. 6/22, 23, Lloyd McNeil; Afro Brazilian Sextet. 6/24, Pe de Boi'. 6/25, Loremil Machado and Sarava Bahia Band. 6/26-30, Henry Threadgill Sextet. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** *Singer* Sophie MgCina, Wed.-Sat. at 6:30. Singer-pianist Robert Kraft appears Thurs.-Sat. at 9. 6/21, Island Swing. 6/22, Craig Vandenburgh. 6/26, Tina Johnson. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *Paris in New York,* featuring gorgeous showgirls, ex-

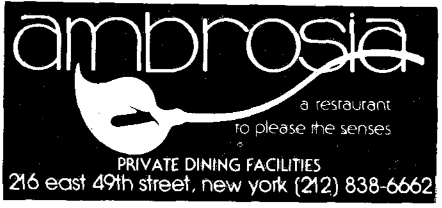
New Yorkers are the toughest food critics in the world and more New Yorkers eat at the Stage than at any other Deli Restaurant

THE ORIGINAL STAGE
DELICATESSEN/RESTAURANT & BAR
Seventh Ave. bet. 53rd. & 54th. St.
Open 7 Days 6:30 A.M. to 2 A.M.
245-7850

AMY'S®
celebrating 14 years
FREE DRINK COUPON
FREE reg. soda, coffee or tea with sandwich or platter w/this coupon after 3pm. 1 coup. per cust. exp. 9/1/83.
ALL MANHATTAN LOCATIONS 247-1404

HO HO
A Famous Chinese Restaurant For Over a Quarter of a Century!
Open 7 Days · Res: 246-3256
FREE PARKING AFTER 5:30 P.M.
131 WEST 50th STREET
BET. AVE. of the AMERICAS & 7th AVE.

Jean Jacques Rachou
La Côte Basque
Luncheon • Dinner
Closed Sunday
5 East 55th Street, N.Y.C. Tel. 688-6525


ambrosia
a restaurant
to please the senses
PRIVATE DINING FACILITIES
216 east 49th street, new york (212) 838-6662

Call New York Magazine for Information

Call 880-0755, for NEW YORK Magazine's information about restaurant reviews and night spots; Broadway shows, Carnegie Hall, Lincoln Center and Madison Square Garden and information about past articles—all NEW YORK Magazine has created to help you to the world's greatest city. Courtesy of NEW YORK's Information Services Department. Just call 880-0755, Monday through Friday from 12:00 PM to 6:00 PM.

NIGHTLIFE

otic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist-singer Bobby Cole plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. Hector de San Juan and his *Latino Royalle Revue* featuring Donna Caroll, Ed Vachan and dancers. Shows Sun., Tues.-Fri. at 9:30 & 11:30, Sat. 8:30, 11:30 & 1:30. Dancing to the Chateau Madrid Orchestra. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

DIONYSOS II—208 W. 70th St., 496-6400. An exciting new revue starring singer Shlomo Haviv, belly dancer Karizma, and the Joe Cavalier dancers. Three shows nightly beginning at 8:30. The Dionysos II Orchestra for dancing between and after shows. AE, CB, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 6/20-25 at 8:30, singer Barbara Rankin followed by comedian impressionist Charles Pierce, at 11 p.m. 6/27-30, jazz composer/pianist David Lahm. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 6/26, *This Week in the Suburbs* featuring Terri Beringer, Denise Moses, Ron Orbach, Norman Kline. AE, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' 43RD STREET—147 W. 43rd St., 382-1614. **Upstairs:** *Martin Charnin's Upstairs at O'Neals'* featuring Douglas Bernstein, Kathryn McAteer, Bebe Neuwirth, Michon Peacock, Richard Ryder, and Sarah Weeks, Thurs. at 8, Fri. & Sat. at 8 & 10:30. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Mon. at 9, singer Bill Schustik. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway*, a musical comedy satire. 6/20, 27 at 8:30, *Many Thousands Gone*- musical revue. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. 6/20, 27, *The Lost Comedy of South Carolina* featuring Jeff Sumerel. 6/26, Taylor and Bryant. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to *A Musical Tour Through New York City* with Julie Miller and Jewel in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Gotta Dance*, a new musical revue directed and choreographed by Tony Tanner. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra with Buddy Smith, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II*, a musical revue, Tues.-Thurs. at 10:30, Fri.-Sat. 9 & midnight. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross sings Cole Porter, every Wed.-Sat. from 9-2 a.m., Sun. from 5:30. AE, CB, DC, MC.

BERKSHIRE PLACE—21 E. 52nd St., 753-5800. **The Rendez-Vous:** Singer-pianist Irene Hartfield performs Tues.-Sat. from 8-1 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 6/25, Bobby Short accompanied by Beverly Peer and Robbie Scott, Tues.-Sat. 10 & midnight. **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

DORAL TUSCANY—120 E. 39th St., 686-1600. **Jimmy La Grange Room:** Restaurant with entertainment featuring pianist Martin Berns, Mon.-Sat., 6:30-11. AE, CB, DC, MC, V.

DRAKE—440 Park Ave., at 56th St., 421-0900. **The Wellington Grill:** Pianist Jorge Garcia, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5:30-10. Pianist-composer Earl Rose plays Tues. Singer Larry Stuart, Mon.-Sat. from 10-1 a.m. AE, CB, DC, MC, V.

HALLORAN HOUSE—525 Lexington Ave., bet. 48th-49th Sts., 755-4000. **Biff's Place:** Thru 7/2, The Jerry Scott Trio play Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Arnie Grant Quartet, Tues.-Sun., 6-12:30 a.m. **Oak Room:** Pianist Mark Markley Pollard plays Mon.-Sat., 5-8:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 6/25, *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music before and after shows. AE, CB, DC, MC, V.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 7/2, John Gabriel and Dana Valery in *This Must Be Love—a Rodgers & Hart Affair*, Mon.-Wed. at 9:30, Thurs.-Sat. 9:30 & 11:30. **Grill:** Pianist-singer Kathleen Landis, Mon.-Sat. from 9-1 a.m. **Astor's:** Pianist Tommy Futado, Mon.-Sat. 5-8. The Glen Covington Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-1:30. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **The Hideaway:** Singer-pianist George Feyer Tues.-Sat. 9-1 a.m. **Cocktail Terrace:** The Michael Favata Trio play Tues.-Sat., 7-1 a.m. Pianist-singer Janina Serden plays Sun. & Mon. AE, CB, DC, MC, V.

Piano Rooms

ANDREW WILLIAM—1340 First Ave., at 72nd St., 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Ellis Larkin, Mon.-Fri., 9-midnight. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment featuring pianist Emmy Kemp, Tues.-Thurs. 8-midnight, Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 6/20, Mr. Ruby Rims. 6/21, Old Friends. 6/22, Marion Gallo; Rosemary Loar. 6/23-25, Marion Gallo; Karen Mason with Brian Lasser. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 6/20, 21, Casey Wayne. 6/22, Carol Peden. 6/23, Mona Miller, Linda Haston. 6/24, Nancy Timpanaro; Andre Montgomery. 6/25, Cheryl Lodge. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 6/20, Brooks Kerr. 6/21-25, Dick Wellstood. 6/26-7/4, Judy Carmichael. AE.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Ernie Kemm playing Tues.-Sat. from 8 p.m. Sun. & Mon. Roy Glover takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open nightly from 9. Mon.-Tues., Carol O'Shaughnessy Wed.-Sun., Houston Allred. AE, DC, MC, V.

RACHEL'S—25 Hudson St., 334-8155. Singer-pianist Stephane Donet performs Tues.-Thurs., Sun. 7:30-midnight, Fri.-Sat. to 1 a.m. AE, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Arnold Nelson and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Paul Page at the piano. Thurs., Bobbi Miller. Fri., Dan Riddle. Sat., Richard Kaplan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist-singer Paul Chamlin entertains nightly. Music from 6 to closing. AE, DC, MC, V.

RADIO HIGHLIGHTS

Wed., June 22

2:06/WQXR-AM/FM—Bach: Sinfonia in D, Op. 18.

3:00/WNCN—Stravinsky: Petrouchka (Rosbaud).

WNYC—20th-Century Music for Organ.

4:00/WNCN—Haydn: Sym #96 in D "Miracle" (C. Davis).

5:00/WNCN—Beethoven: Sym #5 in c, Op. 67 (Kleiber).

5:06/WQXR-AM/FM—Scharwenka: Scherzo, Op. 4.

6:00/WNCN—Korngold: Violin Cto in D, Op. 67 (Wallenstein).

6:30/WNYC—Couperin: La Piemontoise (Quadro Amsterdam).

7:00/WNCN—Debussy: Etudes, Op. 2 "for *opposed sonorities*" (Jacobs).

7:06/WQXR-AM/FM—Dvorák: Slavonic Dance #16 in A-Flat, Op. 72.

8:00/WNCN—Mahler: Sym #7 (Levine).

WNYC—Brahms: Qnt in F, Op. 88 (Nickrenz, Juilliard String Qt).

9:00/WNCN—Brahms: Piano Sonata #3 in f, Op. 5 (Curzon).

10:00/WNYC—Beethoven: Sym #5 in c, Op. 67 (Bernstein).

11:00/WNCN—Schubert: Piano Qnt in A, Op. 114 "Trout" (Curzon, Members of the Vienna Octet).

Thurs., June 23

2:06/WQXR-AM/FM—Dvorák: Sym #7 in d.

3:00/WNCN—Bartok: Violin & Piano Sonata #2 (Pauk, Frankl).

WNYC—Villa-Lobos: Mass of St. Sebastian.

4:00/WNCN—Scarlatti: Harpsichord Sonatas (Horowitz).

5:00/WNCN—Mendelssohn: Cello & Piano Sonata #2 in D, Op. 58 (Piatigorsky/Pennario).

5:06/WQXR-AM/FM—Chopin: Mazurka #36 in a, Op. 59.

6:00/WNCN—Holst: Suite in E-Flat, Op. 28, #1 (Fennell).

6:30/WNYC—Sibelius: Sym #5 in E-Flat (Karajan).

7:00/WNCN—Bach: WTC, Book One: Preludes & Fugues #6-8 (Horszowski).

7:06/WQXR-AM/FM—Bruch: Serenade, Op. 75.

8:00/WNCN—Bach: Cantata "Wer mich liebet, der wird mein Wort halten" (Leonhardt).

WNYC—Mozart: Qnt for Piano & Winds (Chamber Music Society of Lincoln Center).

8:06/WQXR-AM/FM—Rodrigo: Cello Cto.

10:00/WNCN—Luigini: *Ballet Egyptian* (Bonynge).

WNYC—Vaughan Williams: Tudor Portraits (Bainbridge, Case/Willcocks).

11:00/WNCN—Telemann: Flute & Harpsichord Cto #3 in A (Robison, Newman).

WNYC—Scriabin: Preludes (Sofronitski).

Fri., June 24

2:06/WQXR-AM/FM—Wagner: Dawn & Siegfried's Journey from Götterdammerung.

3:00/WNCN—Debussy: Images pour Orchestre (Thomas).

4:00/WNCN—Auletta: Harpsichord Cto in G (Gerlin/Froment).

6:00/WNCN—Mozart: Qt #17 in B-Flat "Hunting" (Amadeus String Qt).

6:30/WNYC—Segovia: The Recordings.

7:00/WNCN—Bloch: Schelomo (Fournier/Wallenstein).

7:06/WQXR-AM/FM—Lalo: Fantaisie-Ballet for Violin & Orch.

7:30/WNYC—Colgrass: New People for Mezzo-Soprano, Viola, & Piano (Bonazzi, Schulman, Basquin).

8:00/WNCN—Tomasi: Trumpet Cto (Thibaud/Constant).

8:06/WQXR-AM/FM—Boccherini: Sym #5 in B-Flat, Op. 12.

9:00/WNCN—Brahms: Sym #4 in e, Op. 98 (Masur).

9:06/WQXR-AM/FM—Rachmaninoff: Piano Cto #2 in c, Op. 18 (Ashkenazy).

10:00/WNYC—Schuman: Carols of Death (Gregg Smith Singers).

11:00/WNCN—Bach: Suite for Cello Solo #4 in E-Flat (Shafran).

Sat., June 25

10:06 a.m./WQXR-AM/FM—Haydn: Oboe Cto in C.

11:00 a.m./WNYC—Copland: Appalachian Spring (Copland).

12:00/WNCN—Strauss: Till Eulenspieqel, Op. 28.

WNYC—Shostakovich: Sym #1 (Ancerl).

1:00/WNCN—Rachmaninoff: Piano Cto #4 in g, Op. 40 (Wild/Horenstein).

WNYC—Holst: The Planets (Ozawa).

2:00/WNYC—Barber: Piano Cto (Browning/Szell).

3:00/WNCN—Dowland: Lute Works (Rooley).

4:00/WNCN—Rodrigo: Concierto de Estío (Ara/Batiz).

5:00/WNCN—Haydn: Sym #86 in D (Ansermet).

5:06/WQXR-AM/FM—Tchaikovsky: Gavotte from Suite #1 in d, Op. 43.

6:00/WNCN—Gould: Vivaldi Gallery (Katims).

6:30/WQXR-AM/FM—Boehner: Duo for Clarinet & Piano, Op. 67.

7:00/WNCN—Debussy: Violin & Piano Sonata in g (Szigeti, Bartok).

8:00/WNCN—Bloch: Cto Grosso #1 for Strings With Piano Obbligato (Marriner).

WNYC—Walton: Sym #1 (Pollini/Groves).

9:00/WKCR—Opera Topics: Paris International Vocal Competition.

9:06/WQXR-AM/FM—Rachmaninoff: The Bells (Page).

11:00/WNYC—New Sounds: Mike Oldfield's "Ommadawn."

Sun., June 26

10:06 a.m./WQXR-AM/FM—Dvorák: Piano Qt in D, Op. 23.

11:00 a.m./WNYC—Rodrigo: Concierto Pastoral (Galway/Mata).

12:00/WNCN—Stamitz: Sinfonia in D, Op. 7, #6 "The Rider" (Prague Chamber Orch).

WNYC—Schumann: Dichterliebe, Op. 48 (Hynninen, Gothoni).

1:00/WNCN—Mendelssohn: Sym #3 in a, Op. 56 "Scottish" (Solti).

3:00/WNCN—Hindemith: Cto for Viola & Chamber Orch, Op. 36, #4 (Boguslavsky/Rozhdestvensky).

3:06/WQXR-AM/FM—Castor: El Ilanto de la Sierra (Mehta).

4:00/WNCN—Dvorák: Sym #8 in G, Op. 88 (Szell).

5:06/WQXR-AM/FM—Great Artists: Pianist Rudolf Firkusny, featured guest.

6:00/WNCN—Mozart: Sym #35 in D "Haffner" (Brico).

7:00/WNCN—Furtwängler: Sym #2 in e (Furtwängler).

WNYC—Eileen Farrell's American Popular Singers: Joe Williams, Part II.

7:06/WQXR-AM/FM—Beethoven: Violin & Piano Sonata #4 in a, Op. 23.

8:00/WNYC—Puccini: Turandot (Kelm, Bryn-Julson, Frusoni, Hartman/Slatkin).

8:06/WQXR-AM/FM—Offenbach: La Perichole.

10:00/WNCN—Prokofiev: Qt #1, Op. 50 (Smetana String Qt).

Mon., June 27

2:06/WQXR-AM/FM—Smetana: Richard III, Symphonic Poem, Op. 11.

3:00/WNCN—Ibert: Trois Pièces Brèves (Morris, Brain, Waters James, Brain).

4:00/WNCN—Stravinsky: Sym in C (C. Davis).

5:00/WNCN—Hoffmann: Mandolin Cto in D (Kunschak/Kladky).

5:06/WQXR-AM/FM—Parry: Frolic from An English Suite.

6:00/WNCN—Delius: Idyll (Harper, Shirley-Quirk/Davies).

7:00/WNYC—Prokofiev: Love for Three Oranges Suite (Dorati).

7:06/WQXR-AM/FM—Dvorák: Notturno in B, Op. 40.

8:00/WNCN—Byrd: Motet "Tribulationes Civitatum" (Turner).

WNYC—Martinu: Violin Cto #2 (Kaufman/Bigot).

9:00/WNCN—Schoenberg: Trio, Op. 45 (Yajima, Tree, Krosnick). Recorded at the 92nd St. Y.

11:00/WNYC—Porter: Oboe Qnt (Boston Sym Orch Chamber Players).

Tues., June 28

2:06/WQXR-AM/FM—Borodin: Sym #2 in b.

3:00/WNCN—Roussel: Qt in D (Loewenguth String Qt).

WNYC—Women in late 20th-century compositions.

4:00/WNCN—Mozart: Piano Cto #22 in E-Flat (Barenboim).

5:00/WNCN—Bruch: Konzertstück for Violin & Orch, Op. 84 (Accardo/Masur).

5:06/WQXR-AM/FM—Sibelius: Alla Marcia from Karelia Suite.

6:00/WNCN—Gaubert: Sonata (Wincenc, Schiff).

6:30/WNYC—Rameau: Le Temple de la Gloire (Leppard).

7:00/WNCN—Joachim: Violin Cto in d, Op. 11 "Hungarian" (Rosand/Köhler).

7:06/WQXR-AM/FM—Beethoven: Piano Sonata #20 in G, Op. 49.

8:00/WNYC—Beethoven: Sym #2 in D, Op. 36.

9:00/WNCN—Tchaikovsky: Sym #4 in f, Op. 36 (Mehta).

10:00/WNYC—Milhaud: Les Deux Cités (Caillat).

11:00/WNCN—Schumann: Qt in A, Op. 41, #3 (Takács Qt).

Unless otherwise indicated, all times are p.m. and all stations are FM.

La Folie
RESTAURANT FRANÇAIS
PRIX FIXED/A LA CARTE
LUNCH 12-3PM • DINNER from 6PM
POST THEATRE DINNER 10:30PM
PRIX FIXED PRE THEATRE DINNER 6-7:30PM
CAVIAR, PIANO BAR & COCKTAILS
from 5:30-10PM
21 E. 61ST ST./COR. OF MADISON 765-1400

Finest Northern Italian Cuisine
Ristorante
Giambelli
Madison
238 MADISON AVENUE, NEW YORK
MU 5-8727-8
We honor the American Express Card
"Now serving dinner on Saturday 4-11 PM"

IN THE 1891 LANDMARK BUILDING
1891
OPEN 11:30 AM -4:00 AM
Capsouto Frères
Bistro Restaurant
451 WASHINGTON ST. N.Y.C.
1Block South of Canal St.
1 Block East of the Westside Hwy. 966-4900

RUPPERTS
A BAR/RESTAURANT IN THE NEW YORK TRADITION
til 4 a.m.
3 Ave. at 93rd
831-1900
Columbus Ave. (72-73)
873-9400

EL CHARRO
SPANISH MEXICAN CUISINE
"THE FOODS OF SPAIN & MEXICO ARE MANY —DISCOVER THE VERY BEST."
LUNCH • DINNER • COCKTAILS
7 DAYS • CREDIT CARDS
4 CHARLES ST. IN GREENWICH VILLAGE
CH 2-9547 • 243-5413

"Extraordinarily good food" —Esquire
Authentic French Cuisine • Lunch • Dinner
• Cocktails • comfortable prices
Res: 582-2166
250 W. 47 St. NYC
Pierre Au Tunnel

TELEVISION

Daytime, June 22-24 and 27-28

❷ **WCBS** 212-975-4321
❹ **WNBC** 212-664-4444
❺ **WNEW** 212-535-1000
❼ **WABC** 212-887-7777
❾ **WOR** 212-764-7000
⓫ **WPIX** 212-949-1100
⓭ **WNET** 212-560-2000
㉑ **WLIW** 516-454-8866
㉛ **WNYC** 212-566-3112
Ⓗ **HOME BOX OFFICE** 212-484-1100
Ⓢ **SHOWTIME** 212-880-6600
Ⓝ **UPTOWN** 212-942-7200
Ⓦ **WOMETCO (WHT).** 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Review
❼ News
❾ Joe Franklin
⓫ Twenty-Minute Workout
Ⓗ Wed/**Movie:** The Amazing Captain Nemo
Fri/Lost in Death Valley
Mon/**Movie:** Popeye
Ⓢ Thu/**Movie:** Woman Chases Man
Mon/**Movie:** If You Could See What I Hear

6:30
❷ News
❹ Early Today
❺ Groovie Goolies
⓫ Tom & Jerry
Ⓗ Thu/Peter and the Wolf
Tue/Lonely Dorymen
Ⓢ Wed/C.B. Heroes
Tue/**Movie:** The Great Adventure

7:00
❷ Morning News
❹ Today
❺ Spiderman
❼ Good Morning America
❾ Jimmy Swaggart
⓫ Tom and Jerry
Ⓗ Thu/**Movie:** Author! Author!
Fri/**Movie:** Deathtrap
Ⓢ Fri/A Little Bit Different

7:30
❺ Popeye
❾ Jim Bakker
⓫ Pink Panther
Ⓗ Tue/Lost in Death Valley
Ⓢ Wed/**Movie:** Cloud Dancer
Thu/Ida Makes a Movie

8:00
❺ Bugs & Porky
⓫ Superfriends
Ⓗ Wed/**Movie:** If You Could See What I Hear
Mon/**Movie:** Oh, God!
Ⓢ Thu/**Movie:** Tragedy of a Ridiculous Man
Fri/**Movie:** Bugs Bunny's 1001 Rabbit Tales
Mon/Hollywood
Tue/Perfectly Frank

8:30
❺ Flintstones
❾ Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.J. Report
⓫ Tom & Jerry
Ⓗ Tue/**Movie:** Bugs Bunny's 1001 Rabbit Tales
Ⓢ Mon/Mariposa (cc)

9:00
❷ Tic Tac Dough
❹ Donahue
❺ I Love Lucy
❼ Morning Show
❾ Straight Talk
⓫ Great Space Coaster
Ⓗ Thu/Hepburn & Tracy
Fri/Elton John

9:30
❷ Jokers Wild
❺ My Three Sons
⓫ Mon-Thu/Flipper
Fri/Insight
Ⓢ Wed,Fri,Mon/Aerobicise

10:00
❷ $25,000 Pyramid
❹ Facts of Life
❺ Welcome Back Kotter
❾ Romper Room
⓫ Civic Programming
Ⓗ Wed/**Movie:** The Last Chase
Thu/**Movie:** The Outlaw Josey Wales
Fri/**Movie:** Jimmy the Kid
Mon/**Movie:** Raggedy Man
Tue/Vanished: Missing Children
Ⓢ Wed/**Movie:** Woman Chases Man
Thu/**Movie:** Joy in the Morning
Fri/**Movie:** The Magnificent Yankee
Mon/**Movie:** Tip on a Dead Jockey
Tue/**Movie:** The Barretts of Wimpole Street
Ⓦ Wed/**Movie:** Fighting Back
Thu/**Movie:** The Woman Next Door
Fri/Jane Fonda's Celebrity Fashion
Mon/**Movie:** Author! Author!
Tue/**Movie:** Wilderness Family II

10:30
❷ Child's Play
❹ Sale of the Century
❺ All in the Family
❼ Card Sharks

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Tom Cottle
❼ Love Boat
❾ News
⓫ Candid Camera
Ⓗ Tue/**Movie:** If You Could See What I Hear
Ⓦ Tue/Crossbar

11:30
❹ Dream House
❺ Midday
❾ You Asked For It
⓫ Odd Couple
Ⓗ Fri/Video Jukebox
Ⓢ Wed/Perfectly Frank
Fri/**Movie:** Superman II

12 **NOON**
❷ Tattletales
❹ New Battlestars
❼ Family Feud
❾ News
⓫ Rhoda
Ⓗ Wed/**Movie:** Safari 3000
Fri/**Movie:** Oh, God!
Mon/Hepburn & Tracy
Ⓢ Thu/**Movie:** Clash of the Titans
Mon/**Movie:** Poltergeist
Tue/**Movie:** If You Could See What I Hear
Ⓦ Public Affairs

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Ryan's Hope
⓫ News
Ⓗ Thu/**Movie:** Author! Author!
Ⓦ Vegetable Soup

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed/**Movie:** Storm Warning (1951). Ginger Rogers, Ronald Reagan.
Thu/9 on N.J.
Fri/**Movie:** The Great Imposter (1961). Tony Curtis, Edmond O'Brien.
Mon/**Movie:** Kitty Foyle (1940). Ginger Rogers, Dennis Morgan.
Tue/**Movie:** Honky Tonk (1941). Clark Gable, Lana Turner.
⓫ 700 Club
Ⓗ Mon/**Movie:** Author! Author!
Tue/**Movie:** Deathtrap
Ⓢ Wed/Dottie West
Ⓦ Wed/**Movie:** The Deer Hunter
Thu/**Movie:** Saturday the 14th
Fri/**Movie:** I Miss You Hugs and Kisses
Mon/**Movie:** Fighting Back
Tue/**Movie:** The Woman Next Door

1:30
❷ As the World Turns
❾ Thu/**Baseball:** Mets vs. St. Louis Cardinals
Ⓗ Wed/**Movie:** The Corn Is Green

2:00
❹ Another World
❺ Make Room For Daddy
❼ One Life to Live
⓫ Mon-Thu/Magic Garden
Fri/Big Blue Marble
Ⓗ Fri/**Movie:** Deathtrap
Ⓢ Wed,Fri,Mon/Aerobicise
Thu/**Movie:** Tragedy of a Ridiculous Man
Tue/**Movie:** The Girl Who Had Everything

2:30
❷ Capitol
❺ Popeye
⓫ Krofft Superstars
Ⓗ Thu/**Movie:** Bugs Bunny's 1001 Rabbit Tales
Ⓢ Wed/**Movie:** Cloud Dancer
Fri/**Movie:** Bugs Bunny's 1001 Rabbit Tales
Mon/**Movie:** Summer Holiday
Ⓦ Thu/**Movie:** Author! Author!
Fri/**Movie:** Das Boot

3:00
❷ Guiding Light
❹ Fantasy
❺ Hanna Barbara
❼ General Hospital
❾ Wed-Mon/Ironside
⓫ Tom and Jerry
Ⓗ Wed/**Movie:** If You Could See What I Hear
Mon/**Movie:** Popeye
Tue/Dolly in Concert
Ⓦ Mon/**Movie:** The Deer Hunter
Tue/**Movie:** Partners

3:30
❺ Bugs & Porky
⓫ Scooby Doo

4:00
❷ Barnaby Jones
❹ Mary Tyler Moore
❺ Little Rascals
❼ Edge of Night
❾ Wed/**Movie:** On the Threshold of Space (1956). Guy Madison, John Hodiak.
Fri/**Movie:** Revenge of the Stepford Wives (1980). Sharon Gless, Arthur Hill.
Mon/**Movie:** Coogan's Bluff (1968). Clint Eastwood, Lee J. Cobb.
Tue/**Movie:** Masquerade (1965). Cliff Robertson, Marisa Mell.
⓫ Pink Panther
⓭ Sesame Street (cc)
Ⓗ Thu/When the Music's Over
Fri/Lost In Death Valley
Ⓢ Thu/Ida Makes a Movie
Fri/Sophie Minds the Store
Tue/**Movie:** Runaway Island

4:10
❾ Thu/Kiner's Korner

4:30
❹ More Real People
❺ Gilligan's Island
❼ People's Court
❾ Thu/**Movie:** The Incredible Shrinking Man (1957). Grant Williams, April Kent
⓫ Mork and Mindy
Ⓗ Tue/Peter and the Wolf
Ⓢ Wed/C.B. Heroes
Thu/**Movie:** The Great Adventure
Fri/A Little Bit Different
Mon/Mariposa (cc)
Ⓦ Wed/**Movie:** Partners
Thu/**Movie:** Some Kind of Hero

5:00
❷ ❹ ❼ News
❺ 6 Million Dollar Man
⓫ Little House on the Prairie
⓭ Mister Rodgers
Ⓗ **Tennis:** Wimbledon '83
Ⓦ Fri/Best of Floyd
Tue/The Mouse and His Child

5:30
⓭ Electric Company
Ⓢ Wed/Perfectly Frank
Fri/Short Picks
Mon/Hollywood
Ⓦ Fri/Stars of Rock and Roll

Evening, June 22-24 and 27-28

Wed., June 22

6:00
❷ ❹ ❼ News
❺ Three's Company
❾ S.W.A.T.
⓫ Barney Miller
⓭ Studio See
㉑ Latenight
㉛ Brooklyn College Presents

6:30
❺ Man About the House
⓫ Alice
⓭ N.J. Nightly News
㉛ City Comment
Ⓦ News

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ Vegas
⓭ Nightly Business Report
㉑ Over Easy
㉛ Righteous Apples
Ⓢ Dottie West
Ⓦ Crossbar

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Entertainment Tonight
⓫ **Baseball:** Yankees vs. Baltimore Orioles
⓭ MacNeil/Lehrer
㉑ Woodwright's Shop
㉛ Say Brother
Ⓗ Wimbledon '83 Update

8:00
❷ Small & Frye
❹ Real People
❺ PM Magazine
❼ **Special:** King Penguin—Stranded Beyond the Falklands
❾ **Movie:** Dollars (1971). Warren Beatty, Goldie Hawn. Bank robbers are pursued throughout Germany after a successful Hamburg rip-off.
⓭ Inside Story
㉑ All Creatures Great and Small
㉛ Burglar Proofing
Ⓗ Dolly in Concert
Ⓝ **Movie:** My Dinner With Andre
Ⓢ **Movie:** Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean
Ⓦ **Movie:** The Deer Hunter

8:30
❷ Filthy Rich
❺ Carol Burnett
⓭ Sneak Previews
㉛ Shades: Black Media

9:00
❷ **Movie:** The Princess and the Cabbie (1983). Valerie Bertinelli, Robert Desiderio.
❹ Facts of Life
❺ Merv Griffin
❼ Tales of the Gold Monkey
⓭ Mystery! The Racing Game
㉑ The Good Neighbors
㉛ Videoville

9:30
❹ Buffalo Bill
㉑ Doctor in the House
Ⓗ **Movie:** Wolfen

10:00
❹ The News Is the News
❺ ⓫ News
❼ Dynasty (cc)
⓭ Bernstein/Beethoven. Simulcast with FM/94.

21 To the Manor Born
31 Nonfiction Television: Cancer War
N **Movie:** Becket
S **Movie:** The House Where Evil Dwells

10:30
4 Taxi
9 Meet the Mayors
11 News
21 Butterflies

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
13 Masterpiece Theatre: Sons and Lovers
21 Inside Business Today

11:15
W **Movie:** Expectations

11:30
2 **Movie:** Police Story: A Chance to Live (1978). Ty Henderson, David Cassidy.
4 Papal Visit to Poland
5 Baretta
7 Nightline
9 The Saint
11 Honeymooners
21 Latenight
H Vanished: Missing Children
S Best of Bizarre

11:40
4 Tonight

12 **MIDNIGHT**
11 Saturday Night
S **Movie:** Up in Smoke

12:30
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector
H **Movie:** Safari 3000
N **Movie:** Chilly Scenes of Winter

12:40
4 David Letterman

1:00
5 Hogan's Heroes
7 **Movie:** Caprice (1967). Doris Day, Richard Harris.
9 International Christian Aid
11 Twilight Zone
W **Movie:** The Boat

1:30
5 Chico and the Man
11 News
S **Movie:** The Thing

1:40
4 News

2:00
2 News
5 **Movie:** Kiss Me Deadly (1955). Ralph Meeker, Paul Stewart. Detective finds pretty girl and murder.
9 Joe Franklin
11 Rookies
H **Tennis:** Wimbledon '83

2:40
4 Mary Tyler Moore

3:00
9 **Movie:** Northeast to Seoul (1972). John Ireland, Anita Ekberg. Three people try to smuggle an ancient Korean sword.
11 **Movie:** Death in Deep Water (1975). Bradford Dillman, Susan Farmer.

3:10
4 Mary Tyler Moore

3:30
W **Movie:** The Thing

3:40
4 Bob Newhart
S **Movie:** Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean

4:10
4 Here's Lucy

4:30
4 News
11 Abbott & Costello

5:00
11 Focus: New Jersey
H **Movie:** The Corn Is Green

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News
S Best of Bizarre

Thu., June 23

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 Studio See
21 Latenight
31 N.Y.U. Broadcast Lab
S **Movie:** If You Could See What I Hear

6:30
5 Man About the House
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Over Easy
31 New Voice
W **Movie:** The Woman Next Door

7:30
2 **Special:** Chips 'N'Bits
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Computer Programme
31 Black Stream
H Wimbledon '83 Update

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Wishman
9 Changing Family: *The Children's Hour*
11 **Movie:** Heaven Knows, Mr. Allison (1957). Robert Mitchum, Deborah Kerr. A nun and a marine corporal find themselves on a Pacific island.
13 Jukebox Saturday Night
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** The Outlaw Josey Wales
N **Movie:** Look Back in Anger
S **Movie:** Clash of the Titans

8:30
5 Carol Burnett
21 Under Sail
31 Afro-American Perspective

9:00
2 Simon & Simon
4 Gimme a Break
5 Merv Griffin
7 ABC News Closeup
9 The Saint
21 Sneak Previews
31 Bernstein/Beethoven
W **Movie:** Star Wars

9:30
4 Cheers
21 Great Chefs of New Orleans

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
9 Newark and Reality
21 Long Island Speak-Out
31 Looking East
N **Movie:** Don's Party
S Spectacular Evening in London

10:15
H When the Music's Over

10:30
9 N.J. Report
11 News
13 Making of Gandhi

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
21 Long Island Week
S Loving Friends and Perfect Couples

11:15
W **Movie:** "V" the Hot One

11:20
13 Mystery! The Racing Game

11:30
2 Quincy
4 Tonight
5 Baretta
7 **Golf:** U.S. Open
9 Racing From Roosevelt
11 Honeymooners
21 Latenight
H **Movie:** Zoot Suit
S A New Day in Eden

12 **MIDNIGHT**
7 Nightline
9 Music World
11 Saturday Night
N **Movie:** Equus
S **Movie:** If You Could See What I Hear

12:30
4 David Letterman
5 Mary Hartman, Mary Hartman
9 Lie Detector
11 Twilight Zone

12:40
2 McCloud

12:45
W **Movie:** Smokey and the Bandit

1:00
5 Hogan's Heroes
7 **Movie:** A Tree Grows in Brooklyn (1973). Cliff Robertson, Diane Baker.
9 World Vision Special
11 Twilight Zone

1:15
H Hepburn & Tracy

1:30
4 11 News
5 Chico and the Man

1:50
S **Movie:** Venom

2:00
2 News
5 **Movie:** Cry Wolf (1947). Errol Flynn, Barbara Stanwyck. A mansion holds the secret *of a family's insanity.*
9 Joe Franklin
11 Rookies
H **Tennis:** Wimbledon '83

2:30
4 Mary Tyler Moore

3:00
4 Mary Tyler Moore
9 **Movie:** No Kidding (1961). A family decides to turn their mansion into a lavish resort for children.
11 **Movie:** The Death Policy (1973). Barbara Feldon, Robert Powell. A husband plans to murder one of his two wives for the insurance money.
W Best of Floyd

3:30
4 Bob Newhart
S **Movie:** The Howling

4:00
4 Here's Lucy
W **Movie:** Author! Author!

4:30
4 News
11 Abbott and Costello

5:00
11 Biography
H When the Music's Over

5:15
S **Movie:** The Great Adventure

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Fri., June 24

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Barney Miller
13 Studio See
21 Latenight
31 Are You Listening
S **Movie:** Author! Author!

6:30
5 Man About the House
11 Alice
13 N.J. Nightly News
31 *City Comment*
W News

6:45
31 News from City Hall

7:00
2 4 7 11 News
5 M*A*S*H
9 Vegas
13 Nightly Business Report
21 Over Easy
31 Comments
W Jane Fonda's Celebrity Fashion

7:30
2 2 on the Town
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 **Baseball:** Yankees vs. Boston Red Sox
13 MacNeil/Lehrer
21 Square Foot Gardening
31 Getting to Know Me
H Wimbledon '83 Update

8:00
2 Dukes of Hazzard
4 Powers of Matthew Star
5 PM Magazine
7 Benson (cc)
9 **Baseball:** Mets vs. Phillies
13 Washington Week in Review
21 Nature of Things
31 Hard Bargain
H **Movie:** Jimmy the Kid
N **Movie:** Face to Face
S **Movie:** Superman II

8:30
5 Healthbeat
7 At Ease
13 Wall $treet Week
31 Studio 31 Video Party
W **Movie:** The Boat

9:00
2 Dallas
4 Knight Rider
5 Merv Griffin
7 **Movie:** Fatso (1980). Anne Bancroft, Dom DeLuise.
13 Mario Lanza, An American Caruso
21 **Movie:** Jungle Book (1942). Sabu, Joseph Calleia.
31 Teaching Students

9:30
31 Presente
H Not Necessarily the News

10:00
2 Falcon Crest
4 Eischied
5 11 News
13 Innovation
31 Masterpiece Theatre: Sons and Lovers
H **Movie:** Deathtrap

10:15
13 Beach Boys 20th Anniversary Special
S **Movie:** Some Kind of Hero

10:20
N **Movie:** The Emigrants

10:30
11 News
13 Freedom to Speak

10:40
9 Kiner's Korner

11:00
2 4 7 News
5 M*A*S*H
11 Odd Couple
21 Long Island Week
W Leonard Report

11:05
13 Sneak Previews

11:30
2 **Movie:** Lepke (1975). Tony Curtis, Anjanette Comer.
4 Tonight
5 Baretta
7 Nightline
9 The Saint
11 Honeymooners
21 Latenight
W **Movie:** Outlaw Ladies

11:35
13 Freedom to Speak

12 **MIDNIGHT**
11 Saturday Night
H Buddy Hackett
S **Movie:** History of the World, Part I

12:30
4 SCTV
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector

1:00
5 Soul Train
7 **Movie:** Please Don't Eat the Daisies (1960). Doris Day, David Niven.
9 Mission Aviation Special
11 Twilight Zone
H Elton John
N **Movie:** Tonight for Sure
W **Movie:** Abigail Leslie Is Back in Town

1:30
11 News
S **Movie:** Waitress

1:45
2 **Movie:** Skim Money (1975). Jackie Cooper, Tom Bosley.

2:00
4 News
5 America's Top Ten
9 Joe Franklin
11 Best of the Midnight Special
H **Tennis:** Wimbledon '83

2:30
5 **Movie:** Montana (1950). Errol Flynn, Alexis Smith. A sheep rancher struggles for land in cattle country.
W **Movie:** Das Boot

3:00
4 Mary Tyler Moore
9 **Movie:** Eagles Attack at Dawn (1976). Rick Jason, Peter Brown. Israeli-Arab confrontations.
11 Rodeo Superstars *Championship*
S **Movie:** Honor Guard

3:30
4 Mary Tyler Moore

3:37
2 **Movie:** Judge Horton and the Scottsboro Boys (1976). Arthur Hill, Vera Miles.

4:00
4 Bob Newhart
11 Candid Camera

4:30
4 Here's Lucy
11 Abbott and Costello

5:00
4 News
11 Biography
H **Movie:** Jimmy the Kid
S **Movie:** Runaway Island
W Best of Floyd

5:30
2 Public Hearing
11 Gigglesnort Hotel

5:35
9 **Movie:** Creature With the Blue Hand (1970). Harold Leopold, Klaus Kinski.

Mon., June 27

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T.
11 Laverne & Shirley
13 Studio See
21 Latenight
31 All About TV
S **Movie:** Poltergeist

6:30
5 Man About the House
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

SOLUTIONS TO LAST WEEK'S PUZZLES

■	S	T	A	N	D	S	A	C	H	A	N	C	E	■
L	■	R	■	O	■	C	■	R	■	R	■	A	■	T
A	R	E	A	O	F	R	Y	E	■	T	I	B	E	R
N	■	A	■	K	■	A	■	E	■	E	■	L	■	U
D	A	T	E	S	■	P	I	P	E	D	R	E	A	M
E	■	M	■	■	■	P	■	S	■	I	■	■	■	P
D	R	E	N	C	H	E	D	■	S	T	R	I	F	E
T	■	N	■	O	■	D	■	D	■	O	■	N	■	T
H	A	T	P	I	N	■	D	O	O	R	S	T	E	P
E	■	■	■	N	■	G	■	G	■	■	■	E	■	L
O	V	E	R	T	H	R	O	W	■	T	E	R	R	A
D	■	L	■	R	■	A	■	A	■	A	■	V	■	Y
D	O	D	G	E	■	D	E	T	E	R	M	I	N	E
S	■	E	■	A	■	E	■	C	■	O	■	E	■	R
■	A	R	O	U	N	D	T	H	E	T	O	W	N	■

S	A	C	R	I	S	T	■	■	E	T	A	■	S	M	A	■	S	A	P	S
A	N	A	E	M	I	A	■	A	S	H	Y	■	M	A	S	■	A	Y	O	T
G	A	S	P	U	M	P	A	T	T	E	N	D	A	N	T	■	U	E	L	E
S	T	A	R	■	■	A	L	T	E	R	■	E	L	I	O	■	S	A	L	E
■	■	■	O	N	A	■	B	A	S	E	B	A	L	L	P	L	A	Y	E	R
A	N	N	O	U	N	C	E	R	■	■	I	N	S	O	■	A	G	E	D	■
H	A	L	F	M	O	O	N	■	R	E	F	■	T	W	I	N	E	■	■	■
E	R	R	■	B	I	N	■	M	E	T	O	P	E	■	A	C	M	E	S	■
M	A	B	■	E	N	G	L	I	S	H	C	O	P	■	M	E	A	D	O	W
■	■	■	A	R	T	E	L	S	■	S	A	M	■	H	A	R	K	E	N	S
A	C	T	I	■	■	A	D	D	S	■	L	A	V	E	■	■	E	N	O	W
T	H	E	R	M	A	L	■	E	E	S	■	D	O	L	L	A	R	■	■	■
T	I	L	L	E	D	■	B	A	N	K	T	E	L	L	E	R	■	D	E	R
■	C	A	I	R	O	■	E	L	S	I	E	S	■	C	E	R	■	E	L	I
■	■	■	N	I	G	H	T	■	I	T	A	■	H	A	R	A	S	S	E	D
■	B	E	E	N	■	O	R	A	L	■	■	D	E	T	E	C	T	I	V	E
S	U	B	P	O	E	N	A	S	E	R	V	E	R	■	R	K	O	■	■	■
A	T	O	I	■	F	O	Y	S	■	A	A	R	O	N	■	■	M	A	L	E
B	A	A	L	■	F	R	E	N	C	H	U	N	D	E	R	T	A	K	E	R
O	N	T	O	■	I	E	R	■	H	E	N	S	■	S	E	A	T	I	N	G
T	E	S	T	■	E	D	S	■	E	D	T	■	■	S	T	R	A	N	D	S

NEW YORK

READER SERVICES

Moving?

Please give us four to six weeks' notice of a change of address. Please check the appropriate box.

Even if you have notified the post office about your change of address, please fill out and mail this form to us to ensure accurate delivery of your magazine.

New Subscription or Renewal?

Fifty issues of *New York*, only $29.00. Please check the appropriate box.

Unlisting Service?

New York Magazine makes available to other quality publications and carefully screened companies the names of its subscribers. If, however, you do not wish to have your name made available, please check the appropriate box.

☐ New subscription.
☐ Change of address; please note new address.
☐ Renewal.
☐ Please do not make my name and address available to other publications or companies.
☐ Payment enclosed.
☐ Bill me later.

NAME

ADDRESS APT. NO.

CITY STATE ZIP

Attach mailing label here and send to:

NEW YORK MAGAZINE
P.O. Box 2979
Boulder, Colorado 80322

TELEVISION

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Over Easy
31 Up and Coming
W **Movie:** Sunday Too Far Away

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Photo Show
31 Opening Night
H Wimbledon '83 Update

8:00
2 **Special:** It Was a Short Summer, Charlie Brown
4 Love, Sidney
5 PM Magazine
7 **Baseball:** Pittsburgh Pirates vs. St. Louis Cardinals
9 **Movie:** Twilight's Last Gleaming (1977). Burt Lancaster, Richard Widmark. Four prisoners take over a missile base.
11 **TV Movie:** Condominium. Barbara Eden, Dan Haggerty.
13 Frontline
21 Jacques Cousteau: The Fish That Swallowed Jonah
31 South Africa: The White Laager
H **Movie:** Only When I Laugh
N **Movie:** Becket
S **Movie:** History of the World, Part I

8:30
2 Private Benjamin
4 Family Ties
5 Carol Burnett

9:00
2 M*A*S*H
4 **Movie:** Evita Peron (1981). Faye Dunaway, James Farentino. Part II. See June 26, 9 p.m.
5 Merv Griffin
13 Great Performances—Festival! Spoleto, U.S.A
21 **Movie:** My Brilliant Career (1979). Judy Davis, Aileen Brittain.
31 Cityscope
W **Movie:** Fighting Back

9:30
2 Archie Bunker's Place
31 Computer Programming
S 3rd Annual Big Laff Off Finals

10:00
2 Cagney and Lacey
5 11 News
13 The State Against Blacks
31 Mystery! The Racing Game
H **Movie:** Oh, God!

10:30
11 News
N **Movie:** Get to Know Your Rabbit

11:00
2 4 7 News
5 M*A*S*H
9 In Search Of
11 Odd Couple
13 Under Sail
21 Tony Brown's Journal
S **Movie:** Angel of H.E.A.T.
W **Movie:** 8 to 4

11:30
2 Trapper John, M.D.
4 Wimbledon Update
5 Baretta
7 Nightline
9 The Saint
11 Honeymooners
13 Inside Story
21 Latenight

11:45
4 Best of Carson
H **Movie:** Author! Author!

12 **MIDNIGHT**
11 Saturday Night
N **Movie:** Don's Party

12:15
W **Movie:** I Miss You Hugs and Kisses

12:30
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector

12:35
S **Movie:** The Thing

12:40
2 Columbo

12:45
4 David Letterman

1:00
5 Hogan's Heroes
7 **Movie:** The Guns of Diablo (1964). Charles Bronson, Susan Oliver.
9 Outer Limits
11 Twilight Zone

1:30
5 Chico and the Man
11 News

1:40
H Video Jukebox

1:45
4 News
W **Movie:** Death Wish II

2:00
2 News
5 Best of Midday
9 Joe Franklin
11 Rookies

2:10
H **Tennis:** Wimbledon '83

2:45
4 Mary Tyler Moore
S **Movie:** Venom

3:00
9 **Movie:** Crime Boss (1974). Telly Savalas, Tony Sabato. Power struggle within an organized crime syndicate.
11 **Movie:** The Double Kill (1975). Gary Collins, Penelope Horner. A man plots murder, but his plans fail.

3:15
4 Mary Tyler Moore
W **Movie:** The Deep

3:20
5 Off the Set

3:45
4 Bob Newhart

4:15
4 Here's Lucy

4:30
4 News
11 Abbott and Costello
S 3rd Annual Big Laff Off Finals

5:00
11 Biography

5:10
H Hepburn & Tracy

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

5:55
H Video Jukebox

Tue., June 28

6:00
2 4 7 News
5 Three's Company
9 S.W.A.T
11 Laverne & Shirley
13 Studio See
21 Latenight
31 Women: NY Edition
S Perfectly Frank

6:30
5 Man About the House
11 Barney Miller
13 N.J. Nightly News
31 City Comment
W News

6:45
31 News From City Hall

7:00
2 4 7 News
5 M*A*S*H
9 Vegas
11 Alice
13 Nightly Business Report
21 Over Easy
31 Que Pasa U.S.A.
W **Movie:** Voyage en Douce

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Here's to Your Health
31 Tony Brown's Journal
H Wimbledon '83 Update
S **Movie:** The Great Adventure

8:00
2 On the Road With Charles Kuralt
4 The A Team
5 PM Magazine
7 Happy Days (cc)
9 **Movie:** The Man in the Gray Flannel Suit (1956). Gregory Peck, Jennifer Jones.
11 **Baseball:** Yankees vs. Baltimore Orioles
13 Nova
21 Frontline.
31 With Ossie and Ruby
H **Movie:** If You Could See What I Hear
N **Movie:** Look Back in Anger

8:30
2 Our Times With Bill Moyers
5 Carol Burnett
7 Joanie Loves Chachi (cc)
31 Detroit Black Journal

9:00
2 **Movie:** The Pride of Jesse Hallam (1981). Johnny Cash, Brenda Vaccaro.
4 Remington Steele
5 Merv Griffin
7 Three's Company (cc)
13 American Playhouse: The Great American 4th of July and Other Disasters
21 Masterpiece Theatre: Sons and Lovers
31 Jazzbeaux
S **Movie:** If You Could See What I Hear
W **Boxing**

9:30
7 9 to 5 (cc)

10:00
4 St. Elsewhere
5 News
7 Hart to Hart (cc)
13 In Motion: Amiri Baraka
21 Bernstein/Beethoven
31 Giulini Concerts
H Dolly in Concert
N **Movie:** Alphaville

10:30
11 News

11:00
2 4 7 11 News
5 M*A*S*H
9 In Search Of
13 **Movie:** The Road to Morocco (1942). Bob Hope, Bing Crosby.
21 Inside Washington
S Loving Friends and Perfect Couples
W **Movie:** Abigail Leslie Is Back in Town

11:30
2 Quincy
4 Wimbledon Update
5 Baretta
7 Nightline
9 The Saint
11 Odd Couple
21 Latenight
H **Movie:** Fast-Walking
S A New Day in Eden

11:45
4 Best of Carson

12 **MIDNIGHT**
11 Honeymooners
N **Movie:** Tonight for Sure
S **Movie:** Honor Guard

12:30
5 Mary Hartman, Mary Hartman
7 News One on One
9 Lie Detector
11 Saturday Night

12:40
2 McMillan and Wife

12:45
4 David Letterman

1:00
5 Hogan's Heroes
7 **Movie:** Heaven With a Gun (1969). Glenn Ford, Carolyn Jones.
9 World Vision
W **Movie:** The Woman Next Door

1:30
5 Chico and the Man
11 News
H Not Necessarily the News

1:45
4 News

2:00
2 News
5 **Movie:** The Barbary Coast (1974). William Shatner, Lynda Day George.
9 Joe Franklin
11 Rookies
H **Tennis:** Wimbledon '83
S **Movie:** Waitress

2:45
4 Mary Tyler Moore

3:00
9 **Movie:** Shoot First, Die Later (1973). Richard Conte. Story of a cop who helps gangsters.
11 **Movie:** The Eyes Have It (1974). Peter

Vaughn, Sinead Cusack. A tale of political assassins.
W **Movie:** Voyage en Douce

3:15
4 Mary Tyler Moore

3:30
S Perfectly Frank

3:45
4 Bob Newhart

4:15
4 Here's Lucy

4:30
4 News
11 Abbott and Costello

5:00
11 Biography
H **Movie:** If You Could See What I Hear

S **Movie:** Runaway Island
W Crossbar

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
11 News

Weekend, June 25-26

Sat., June 25

6:00
2 Patchwork Family
5 Pattern For Living
11 News

6:30
4 Agriculture USA
5 Insight
7 News
11 Carrascolendas
H **Movie:** If You Could See What I Hear

7:00
2 Captain Kangaroo
4 Sonrisas
5 World Tomorrow
7 Wildlife Adventure
9 News
11 Sport Billy
S C.B. Heroes

7:30
4 Infinity Factory
5 Bullwinkle
7 Davey and Goliath
9 Newark and Reality
11 Doctor Snuggles

7:50
13 Sesame Street

8:00
2 Popeye & Olive
4 One of a Kind
5 Laughtoons
7 Superfriends
9 Christopher Closeup
11 Pink Panther
31 Carrascolendas
S **Movie:** The Catered Affair

8:30
2 Pandamonium
4 Shirt Tales
5 My Three Sons
7 Pac Man/Little Rascals/Richie Rich
9 N.J. People
11 Essence
31 Studio See
H **Movie:** Safari 3000

9:00
2 Meatballs & Spaghetti
4 Smurfs
5 I Love Lucy
9 Nine on N.J.
11 Wall Street Journal Report
13 Mister Rodgers
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
5 All in the Family
7 Pac-Man
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
5 Saturday Morning
7 Scooby Doo/Puppy Hour (cc)
9 Dr. Who
11 Gospel Hour
13 Cosmos
31 Sonrisas
H **Movie:** Author! Author!
S **Movie:** Two Weeks With Love
W **Movie:** Silver Spurs

10:30
2 Dukes
4 Gary Coleman
31 Que Pasa U.S.A.?

11:00
2 Bugs Bunny/Road Runner
4 Incredible Hulk and Amazing Spiderman
7 Mork and Mindy/Laverne and Shirley/Fonz Hour
9 All Star Wrestling
11 Hee Haw
13 Why in the World

11:30
2 Bugs Bunny/Road Runner
13 Dimensions

11:45
W **Movie:** Wilderness Family II

12 NOON
2 Gilligan's Planet
4 Thundarr
5 Get Smart
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 Twilight Zone
13 Presente
21 Gourmet Cooking
H **Movie:** Caveman
S **Movie:** Rollercoaster

12:30
2 New Fat Albert Show
4 Flash Gordon
5 America's Top Ten
7 American Bandstand
11 At the Movies
13 Sports America
21 Great Chefs of New Orleans

1:00
2 Blackstar
4 Baseball Pre-Game Show
5 **Movie:** The Savage Five (1979). David Chang. Kung-fu experts fight gangsters who have terrorized a small town.
9 Outdoor Life
11 One Step Beyond
21 Victory Garden
W **Movie:** Duet for Four

1:15
4 **Baseball:** Pittsburgh Pirates vs. St. Louis Cardinals

1:30
2 Children's Film Festival
7 National Sports Festival
9 **Baseball:** Mets vs. Philadelphia Phillies
11 Odd Couple
13 Last Chance Garage
21 Square Foot Gardening
H **Movie:** Raggedy Man

2:00
2 Kidsworld
7 Sportsbeat
11 **Baseball:** Yankees vs. Boston Red Sox
13 American Playhouse: Private Contentment
21 Woodwright's Shop
S Fractured Flickers

2:30
2 Public Hearing
21 Gourmet Cooking
31 Matinee at the Bijou
S Meeting Halfway

3:00
2 Lorne Greene's New Wilderness
5 **Movie:** The Hideaways (1973). Ingrid Bergman, Johnny Doran. Two kids hiding out in a museum become infatuated with a sculptor.
21 Great Chefs of New Orleans
S **Movie:** Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean
W **Movie:** Return of the Master Killer

3:30
2 **Golf:** Danny Thomas Memphis Classic
7 Professional Bowlers Spring Tour
13 Making of Gandhi
21 Victory Garden
H **Movie:** Safari 3000

4:00
4 **Tennis:** Wimbledon
13 Nova
21 Square Foot Gardening
31 Henry Moore

4:10
9 Kiner's Korner

4:30
9 Cosmos Soccer
13 Jukebox Saturday Night
21 Woodwright's Shop

5:00
5 Mission: Impossible
7 Wide World of Sports
11 Chips Patrol
21 Sesame Street
31 Last Chance Garage
H Vanished: Missing Children
S **Movie:** Rollercoaster
W **Movie:** My Dinner With Andre

5:30
31 Lawmakers

6:00
2 Channel 2 the People
5 Starsky and Hutch
11 Star Trek
13 Lawmakers
21 Supersoccer
31 Searching
H **Movie:** Author! Author!

6:30
2 4 7 News
9 Racing from Belmont
31 European Journal

7:00
2 Project Working: More Than Something to Do
4 Prime of Your Life
5 Miller's Court
7 N.Y. People
9 Road to L.A.
11 Dance Fever
13 National Geographic Special: Save the Panda
21 Wall Street Week

31 New Voice
S **Movie:** Missing
W **Movie:** Duet for Four

7:30
4 Glen Campbell
5 All in the Family
7 Office Hazards: The Unseen Danger
11 Solid Gold
21 Inside Albany
31 Opening Night

8:00
2 Seven Brides for Seven Brothers
4 Diff'rent Strokes
5 **Movie:** The Harder They Fall (1956). Humphrey Bogart, Jan Sterling. A reporter becomes involved in a fighting racket.
7 T.J. Hooker
9 **Special:** Louise Mandrell—Diamonds, Gold, & Platinum
13 Ascent of Man
21 Cosmos
31 Tribute to John Coltrane
H **Movie:** If You Could See What I Hear
N **Movie:** The Long Good Friday

8:30
4 Little Shots
11 **Movie:** Only Two Can Play (1962). Peter Sellers, Mai Zetterling.
31 Studio 31 Video Party

9:00
2 **Movie:** Somebody Killed Her Husband (1978). Farah Fawcett, Jeff Bridges.
4 Quincy
7 Love Boat (cc)
13 Masterpiece Theatre: I, Claudius
21 Great Performances: Wagner's Ring—Götterdämmerung, Acts II-III
31 N.Y.U. Broadcast Lab
S **Movie:** Raggedy Man
W **Movie:** Sleeping Dogs

10:00
4 Monitor
5 News
7 Fantasy Island (cc)
9 War Within: Killer Cults
13 Pearl and Friends at Centre Stage
31 World of James Joyce
H **Movie:** Wrong Is Right
N **Movie:** Three Tough Guys

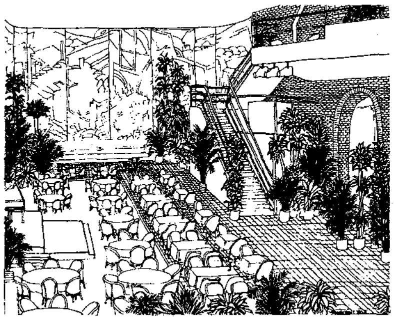
10:30
5 Black News
11 News

11:00
2 4 7 News
5 **Movie:** The Jolson Story (1946). Larry Parks, Evelyn Keyes. Biography of entertainer Al Jolson.
9 Jackie Gleason
11 Odd Couple
21 Austin City Limits
S Best of Bizarre

Tucano
At Club A
• Dinner • After Theatre
333 East 60th St. N.Y.C. Tel: 308-5353

FOR GREAT CORNED BEEF...
MATZO BALL SOUP KISHKA CHOPPED LIVER, BAGELS & LOX
THE OLD FASHIONED WAY
SO YOU SHOULDN'T
GO HUNGRY
Kaplan's AT THE DELMONICO
• HOME & OFFICE CATERING
• CREDIT CARDS
• OPEN TIL 11 P.M.
• 7 DAYS
59 east 59th NYC PL5-5959

Village Garden
"Original SUSHI"
Distinctive Japanese Cuisine
Open Patio Dining
49 Charles St. (cor. W. 4th St.) Greenwich Village 242-2155

Greene Street
ELEGANT DINING IN SOHO
LIVE JAZZ NIGHTLY

101 Greene Street (Between Prince and Spring) 925-2415

Il Menestrello
"CUISINE & SERVICE ABSOLUTELY TOP-DRAWER."
Gourmet, Jay Jacobs. Dec. 1981
Lunch & Dinner
American Express & Diner's Club
14 East 52nd St., N.Y.C. (Bet. 5th & Madison)
Telephone 421-7588

Open 7 Days • LUNCH & DINNER • No Sugar • No Chemicals • No Meat
Souen
JAPANESE MACROBIOTIC
210 6th Ave. (Prince St.) 807-7421
2444 BROADWAY (90th St.) 787-1110

W **Movie:** Blow Dry

11:15
13 Agronsky and Company

11:30
4 Saturday Night Live
9 Harness Racing From Roosevelt Raceway
11 Laugh Trax
21 Austin City Limits
S **Movie:** The House Where Evil Dwells

11:45
2 Sportspeople
7 **Movie:** John and Mary (1969). Dustin Hoffman, Mia Farrow.
13 Inside Albany

12 **MIDNIGHT**
2 **Movie:** Little Fauss and Big Halsy (1970). Robert Redford, Lauren Hutton.
9 Championship Wrestling
H Dolly in Concert
N **Movie:** Alphaville

12:30
11 Best of the Midnight Special
W **Movie:** Expectations

1:00
4 Rock 'N' Roll Tonight
9 **Movie:** Blood and Lace (1971). Gloria Grahame, Vic Tayback. About a girl's discoveries in an orphanage.
S 3rd Annual Big Laff Off Finals

1:25
7 **Movie:** The Secret Life of an American Wife (1968). Walter Matthau, Anne Jackson.

1:30
5 **Movie:** Inspector Clouseau (1968). Alan Arkin, Delia Boccardo. The inspector tries to break up a group of thieves.
11 News
H **Movie:** Endless Love

2:00
11 Solid Gold
W **Movie:** Return of the Master Killer

2:01
2 **Movie:** Hurricane (1974). Larry Hagman, Martin Milner

2:30
4 Evening at the Improv
S **Movie:** Missing

3:00
9 **Movie:** Lisa and the Devil (1973). Telly Savalas, Elke Sommer. Story of murder in a Spanish villa.
11 **Movie:** The Devil's Web (1974). Diana Dors, Andrea Marcovicci.

3:15
7 News

3:30
2 **Movie:** Death and the Maiden (1973). James Stewart, Bonnie Bedelia.
4 Bob Newhart
H **Movie:** Wolfen

4:00
4 Mary Tyler Moore
W **Movie:** An American Werewolf in London

4:30
11 Abbott and Costello

S **Movie:** Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean

4:59
2 **Movie:** The Norliss Tapes (1973). Roy Thianes, Angie Dickinson.

5:00
11 Biography

5:30
11 Christopher Closeup
H Vanished: Missing Children

5:45
11 Davey and Goliath

Sun., June 26

6:00
9 N.J. Report
11 News

6:30
2 Felix the Cat
5 Time for Timothy
7 9 News
11 Aprenda Ingles
H **Movie:** The Outlaw Josey Wales
S **Movie:** The Magnificent Yankee

7:00
2 Captain Kangaroo
4 Journey to Adventure
5 **Special:** Somewhere a Child
7 Faith for Today
9 To be announced
11 Robert H. Schuller

7:30
4 Here's Lucy
7 Insight
9 Jack Van Impe

7:50
13 Sesame Street (cc)

8:00
2 For Our Times
4 Bob Newhart
5 Jimmy Swaggart
7 Christopher Closeup
9 Terry Cole-Whitaker
11 Frederick Price

8:30
2 Way to Go
4 Austin City Limits Encore
7 Eyewitness News Conference
9 Day of Discovery
S Ida Makes a Movie

9:00
2 Sunday Morning
4 That Teen Show
5 Wonderama
7 Like It Is
9 Oral Roberts
11 Return to the Planet of the Apes
13 Mister Rodgers
H **Movie:** Poltergeist
S A Little Bit Different

9:30
4 Ebony/Jet Celebrity Showcase
5 **Movie:** Son of Lassie (1964). Peter Lawford, June Lockhart.
9 Point of View
11 Josie and the Pussycats
13 Electric Company

10:00
4 Positively Black
7 Tiempo
9 Mass
11 Tom and Jerry
13 Wild America
S **Movie:** Clash of the Titans
W **Movie:** Saturday the 14th

10:30
2 Public Hearing
4 Visiones
7 Entertainment This Week
9 That's the Spirit
11 Pink Panther
13 Mainstream

11:00
2 Newsmakers
4 First Estate
9 Make Peace With Nature
11 Three Stooges
13 Frontline
H **Movie:** Jimmy the Kid

11:30
2 Face the Nation
4 Today in N.Y.
5 **Movie:** Tarzan's Revenge (1938). Glenn Morris, Eleanor Holm.
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** Abbott and Costello Meet the Mummy (1955). Bud Abbott, Lou Costello.
W Best of Floyd

12 **NOON**
2 Channel 2 the People
4 News
9 Robert H. Schuller
13 Twyla Tharp Scrapbook
21 Last Chance Garage
S **Movie:** Author! Author!

12:30
2 Lorne Greene's New Wilderness
4 Meet the Press
7 Directions
21 Magic of Animal Painting
H Elton John
W Crossbar

12:45
5 **Movie:** Rampage (1963). Robert Mitchum, Elsa Martinelli. Love triangle of a German hunter, his mistress, and their guide.

1:00
2 **Movie:** The Enemy Before Us (1970). Orson Welles, Susan Saint James.
4 Winners
7 This Is the USFL
9 **Movie:** Strangers on a Train (1951). Farley Granger, Ruth Roman. A murder on a Washington-New York journey.
11 Honeymooners
13 Beverly Sills in Concert
21 Washington Week in Review

1:30
4 Baseball Bunch
7 USFL Football
11 This Week in Baseball
21 Wall Street Week
H **Movie:** The Outlaw Josey Wales
W **Movie:** Some Kind of Hero

2:00
4 Al McGuire on Sports
11 **Baseball:** Yankees vs. Boston Red Sox
13 Great Performances: Solti Conducts Rossini
21 Sports America: Western Athletic Conference Track and Field Championships

S **Movie:** Joy in the Morning

2:30
2 **Golf:** Danny Thomas Memphis Classic
4 **Tennis:** Wimbledon

2:45
5 Ensign Pulver (1964). Robert Walker, Millie Perkins. Pulver tries to be like Mr. Roberts: plaguing the captain and cheering up the men.

3:00
9 **Movie:** Dial M For Murder (1954). Ray Milland, Grace Kelly. A husband plans his unfaithful wife's downfall.
13 National Geographic Special: Save the Panda
21 Six-Gun Heroes

3:30
W Jane Fonda's Celebrity Fashion

4:00
21 **Movie:** The Vampire Bat (1933). Lionel Atwill, Melvyn Douglas.
31 Washington Week in Review
H **Movie:** The Last Chase
S Dottie West

4:10
13 Beach Boys 20th Anniversary Special

4:30
2 CBS Sports Sunday
4 Sportsworld
31 Lawmakers

4:45
7 National Sports Festival

5:00
5 Bionic Woman
9 Those Amazing Animals
11 **Movie:** Oklahoma (1955). Shirley Jones, Gordan MacRae. The classic American love story of a farm girl and a cowboy.
13 Mario Lanza, An American Caruso
31 Inside Washington
S Paper Chase—The Second Year
W **Movie:** I'm Dancing as Fast as I Can

5:30
21 Sneak Previews
31 Cityscope

6:00
2 4 7 News
5 **Movie:** Lipstick (1976). Margaux Hemingway, Chris Sarandon. A model becomes a victim of rape.
9 Road to L.A.
21 The Closing Door: An Investigation of U.S. Immigration Policy
31 All About TV
H When the Music's Over
S **Movie:** If You Could See What I Hear

6:15
13 Pearl and Friends at Centre Stage

6:30
2 4 7 News
31 Searching

7:00
2 60 Minutes
4 Voyagers!

7 Ripley's Believe It or Not! (cc)
9 The Saint
21 Inside Albany
31 Rebop
H W **Movie:** Poltergeist

7:30
13 Creativity With Bill Moyers
21 Long Island Week
31 Getting to Know Me

8:00
2 On the Road With Charles Kuralt
4 CHiPS
5 **Movie:** Hotel Paradiso (1966). Alec Guinness, Gina Lollobrigida. Comedy about a Frenchman who arranges an affair with a neighbor.
7 Matt Houston (cc)
9 Straight Talk
11 At the Movies
13 Cosmos
21 Mystery! The Racing Game
31 Shades: Black Media
N **Movie:** Equus
S **Movie:** Clash of the Titans

8:30
2 Our Times With Bill Moyers
11 Wall Street Journal Report
31 Burglar Proofing

9:00
2 Jeffersons
4 **Movie:** Evita Peron (1981). Faye Dunaway, James Farentino. Part I.
7 **Movie:** Loving (1983). Patricia Kalember, John Shearin.
9 It Is Written
11 Lawrence Welk
13 Masterpiece Theatre: Sons and Lovers
21 **Movie:** Orchestra Wives (1942). George Montgomery, Ann Rutherford.
31 Teaching Students
H **Movie:** Death Wish II
W **Movie:** Master of Disaster

9:30
2 Alice
9 World Tomorrow
31 Presente

10:00
2 Trapper John M.D.
5 11 News
9 Jimmy Swaggart
31 Crisis to Crisis
S Paper Chase—The Second Year

10:15
13 Starfest: Stars Salute Public Television

10:20
N **Movie:** My Dinner With Andre

10:30
2 Jeffersons
5 Sports Extra
11 From the Editor's Desk
13 Doctor in the House
21 Bluegrass Ramble
H Not Necessarily the News

11:00
2 4 7 News
5 Off the Set
9 Week in Review
11 Odd Couple
H **Movie:** The Outlaw Josey Wales
S Dottie West
W **Movie:** The Thing

11:30
5 David Susskind
11 Honeymooners

11:45
2 Sports Update
4 **Movie:** MacArthur (1983). Gregory Peck, Ed Flanders. Part II.
7 Sports Special

12 **MIDNIGHT**
2 **Movie:** One of Our Own (1975). George Peppard, Zohra Lampert.
7 **Movie:** Bronk (1976). Jack Plance, David Birney.
9 **Movie:** Three Sisters (1974). Laurence Olivier, Joan Plowright. Story of 3 sisters in nineteenth-century Russian.
11 Larry King
13 Independent Focus
S **Movie:** Up in Smoke

12:15
N **Movie:** Chilly Scenes of Winter

1:10
W Manhattan Transfer

1:20
H **Movie:** The Thing

1:30
5 Moneyworks
7 **Movie:** Killers Three (1968). Robert Walker, Dick Clark.
11 News
S **Movie:** Raw Force

1:45
4 Mary Tyler Moore

2:00
2 News
11 It's Your Business

2:15
4 Visiones

2:30
11 **Movie:** Dial Deadly Number (1975). Gary Collins, Gemma Jones. An actor plays psychiatrist to make money.

2:45
4 First Estate

3:00
S **Movie:** Author! Author!

3:10
H **Movie:** Zoot Suit

3:15
4 News

3:30
9 **Movie:** Miranda (1948). Glynis Johns, Margaret Rutherford. About a mermaid who prefers land to sea.

4:00
11 Candid Camera

4:30
11 Abbott and Costello

4:55
H When the Music's Over

5:30
4 Health Field
7 Richard Simmons
9 Morning Stretch
S Ida Makes a Movie

NEW YORK CLASSIFIED

New York Classified is a weekly feature. All classified ads are accepted at the discretion of the publisher. Rates: one-time ad, $26.75 per line; two consecutive ads, $22.50 per line per issue; three consecutive ads, $21.25 per line per issue; four consecutive ads, $20.00 per line per issue. Minimum ad, two lines. Add $10.00 for NYM Box Numbers. Display classified ads are available at $330.00 per inch plus. Add 10% for reverse type. Complete rate card available. Check or money order must accompany copy and be received by **new closing (every Tuesday by 12 noon for following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **880-0732.** Reply to N.Y.M. Box Numbers at same address.

ANTIQUES

Manhattan Art & Antique Center—NY's largest antique center. 73 shops/ galleries offering fine quality antiques, jewelry, furniture, etc. 1050 Second Avenue/ 56th Street, 355-4400, 7 Days.

Sixth Avenue—Flea Market. Outdoors. Every Sunday, 10 a.m. - 7 p.m. The Annex, 25th Street and 6th Avenue. Dealer information 243-5343. Free parking.

World Famous!—52 separate shoppes. Buy and sell quality collectibles. Autographs! Estate jewelry! etc. Thurs, Fri, Sat, Sun. 1-8pm. 252 Bleecker St. Greenwich Village Emporium. 255-0175

APPLIANCES

Pricewatchers Large Discounts—Air conditioners, major appliances, TV and video recorders. 212-895-1335.

Air Conditioners—Televisions. Appliances. Bargain prices. New! Warranteed! Call for quotes! Home Sales Enterprises. 212-241-3272.

AUTO/RENTALS

$7.95/Day—Daily/Weekly/Monthly/Yearly Rentals. New and used car leasing. Compacts to Cadillacs and Vans. Pickup arranged and summer rentals. Be smart. Call Dart. 212-965-3001.

Buying A New Car?—We've discovered how to beat the system! Roadrunner Services. 212-531-0461. 9am-9pm 7 days.

BOOKS

Now Available At Retail!—New I.D., paper trip, auto conversion, credit, surveillance, investigation, survival martial arts, self-defense. You must see N.Y.'s only real book store! Special Forces, 1810 Second Ave. NY, NY, 10028. 212-289-5700. Catalog $1.

BOATS & YACHTS

Celebrity Sale—The famous Al Goldstein is selling his 23' boat. 1981 Searay 225XL with many options. Like new condition. Call Philip 212-989-8001.

BUSINESS OPPORTUNITIES

Color Analyzing/Image Consulting—Certification training. Seeking professional, highly motivated women and men. Available NYC, etc. 703-821-2689.

COUNSELING

Change Your Life—Thru dynamic psychotherapy by certified specialist. Short term. Low fee. 212-861-8088.

Free Recorded Information—On choosing a therapy and therapist. Psychotherapies Selection Service. 679-0701.

Sexual Problems?—Masters and Johnson Trained. 255-2908. Dr. Bragar. 44 W. 12.

Sexual Problems?—Male Therapist. Private! Confidential! Eclectic. 832-6659

Sex Therapy—Guaranteed improvement or money back. Psychosexual and sexual therapy. Insurance. 957-1098. W. 57 St.

A Beautiful Friend—Female PhD. All disciplines. Short term. Sex therapist. Herpes prevention/control. For appointment call 11am-1pm. 689-9717

A Short-Term Psychotherapy—New therapy can help you out of crisis. A social therapeutic approach to individual, family, and group therapy. The East Side Center for Short-time Psychotherapy 570-6664.

Depression Anonymous!—Psychological treatment. Dr. Bragar 212-255-2908.

Stop Emotional Eating—Permanently Experienced counselor who knows your frustration. Free consultation. 308-5891.

Parents In Need—Certified social worker and family therapist specializing in work with parents and adolescents. Individual, family and groups. 212-787-2865.

Dominance Psychodrama Fantasies—11th year. New location. Secluded 4 story townhouse. Affordable elegance. All private. Individual floors. New props. $75-$250. 475-3377. 11am-10pm.

Quick Weight Loss—Safe, lasting. Very low-calorie diet and behavior modification groups. Maintainers®. 686-8778.

DENTAL/MEDICAL

Give Yourself—A new white smile for summer '83! Midtown dentist specializing in cosmetic bonding. 212-980-5988.

MD/DDS/DPM/DC—Want unions to refer patients to you? NYM Box 2126.

EMPLOY. OPPTY.

Classified Advertising—Assist in selling ad space and servicing accounts. Send letter and resume to NYM Box 1789.

ENTERTAINMENT

Send-A-Smile®—Our Gorillas Belly, Hula and Strip! Beauties Too! 929-2326

Ohmigod!—Send a Valley-Girlgram fer shurr! 740-9321. Totally awesome!

MANHATTAN • BROOKLYN • QUEENS
212-787-8290
balloon bouquets® OF NEW YORK
The original balloon delivery and decorating service
For nationwide delivery information, call above number or 1-800-424-2323
VISA • MC
AM EXPRESS

Bubby-Gram—Hilarious "Jewish Grandma" delivers get-well chicken soup, birthday knish, more. 212-570-2779.

Westchester-Rockland—Gorilla, Strip, Nudie Doll, etc. Balloon Tycoon. Rock. 914-354-7713; West. 914-723-4115.MC/V/AE

Flying Carpet®Belly Dancer— U.S.A. 212-690-1322; 516-379-7585. AE/MC/V.

Knock 'Em Dead Productions—Entertainment galore, flashdance and more. For something hot give us a shot! 212-369-4400.

"Wizard of Results"—Tarot, E.S.P., Magic, Palmistry, Astrology, Hypnosis. Superb Wizardry! All ages. 212-787-7417.

(212) 874-0775
LOVE
No.1 DAD
Happy GRAD
SELECT-O-GRAM
UNIQUE GIFT IDEAS
Balloonery Bouquets & party decors
Brownie-Grams by the Well-Bred Loaf®
Salami-A-Grams fully dressed & ready for all occasions
Create-A-Basket Musical-Strips

Preppygrams—Personalized Telegrams with class. From Westport, CT to Montauk, LI. Valley girls, preppy gorillas, sleepygrams. $30 local! 212-740-9321.

Yiddish And Jezabelly®Gorillas—Italian, French, Irish, too. Strippers. Bellygrams nationwide. 741-0018. MC/V.

BALLOON SALOON
• outrageous 4 lb.
CHOCOLATE CHIP COOKIES
• erotic chocolates
• chocolate cards & kisses
• Talking balloons
exquisite party decorations
Balloons delivered by our Sensational Cowboy
(212) **444-6700**
SAME DAY SERVICE
ALL MAJOR CREDIT CARDS

Leslie Howard's Traveling Tintype—Studio. Costume photos, Bar Mitzvahs promotions,free brochure.914 794-3389.

Strippers, Gorillas, Belly Dancers— Balloons and singing telegrams. Balloon-A-Grams of N. Y. 989-9338

Have Robots, Will Travel—Real mechanical robots. Great for parties, meetings. Nationwide Robots, 212-926-6606.

THE GIFT THEY'LL NEVER FORGET
Featuring
StripperMan
Magician
Stripping Nun
Beware Of Imitations!
STRIP-A-GRAM
THE ORIGINAL SINGING STRIPTEASE TELEGRAM CO.
(212) 420-1190 EST. 1980 (516) 222-1126

La Ventura—Multilingual Escorts and Guides. 257 E. 61 St. 212-888-1666.

Erotic Balloon Sculptures—Personalized Gifts-Decorations-Grams. 599-7576

Serving Long Island Exclusively—Send a Tailored Tunes Singing Telegram, elegant white tie and tails. Singing sheik, gorilla, belly, hula, pizza gram. Personalized lyrics. Balloons, gifts. MC/AE/VI. 516-427-9759.

BUDDHA-GRAM™
"Absolutely the Most Outrageous Way to Deliver Your Greetings"
First time in N.Y.! Live, Walking, 350 lb. BUDDHA delivers your message to anyone, anywhere, anytime. IT'S HILARIOUS!
(212) 840-2423

Put Enchantment—In your special occasion! Irv Laurice IV. Master Magician, Escape Wizard, Mentalist, Comic Mime, Acrobatic Clown: with Dixieland, Singalongs, Jazz and Classical Ensemble. 212-448-8544.

Westchester, Rockland, Bergen—Gorilla, Belly, Strip, Chicken Grams. Nudie Doll, Erotic Chocolates, more! Nationwide. Nyack Balloonary. 914-358-3546.

Hypnosis, ESP Show—"Amazing," "Incredible," "Hilarious." All occasions. Top Pro! Zordini. 212-939-2066.

CHOCOLATE PIZZA-GRAM
COOKIE-GRAM
SALAMI-GRAM
MYLARS • JUMBO LATEX
COSTUME DELIVERIES
Promotions • Parties • Centerpieces
(212) 895-3717 • (516) 868-2325
Mon.-Sun. • Same Day Service
BALLOONS-TO-YOU INC.
NATIONWIDE

Partying In The Hamptons?—Let us add to the fun. Tailored Tunes Singing Telegrams. Balloons, costumes. 516-427-9759. MC/V/AE.

"Star" Caricaturist—Sherry Lane will brighten your party. 675-6224.

The Entertainment Connection—Professional performers for all occasions. Mime, music, magic and more. 860-0160.

Psychic Parties Extraordinaire—Tarot, Palmistry, ESP, magic, handwriting, astrology, hypnosis. Bar Mitzvahs.599-7576

Balloon Designs
We deliver fine bouquets,
gifts and decorations.
212 799 3737

The Enchanted Veil—Bellygrams, Shows. Mideastern dancing at its finest. Tri-state area. 212-927-2110.

Unique Bellygrams—Singing, Strip, Magic, Balloons, Entertainment delivered to office or party. 212-931-1030.

"Elle" Multilingual Escorts—Guides. 325 E. 64th St. 744-3838. Europe also.

Breakfast With Love, Ltd.
Great new gift idea. Unique champagne breakfast delivered to your door.
Impeccable quality and packaging.
(212) 763-5028 • (212) 241-1776

NEW YORK CLASSIFIED

ENTERTAINMENT

Video Is It—Professional, affordable. We tape social occasions, personal and business needs. Call M.A.S.S. 212-408-1816.

Yenta-Gram® Yenta Comediennes deliver outrageous, personalized nagging messages, all occasions. 212-475-0566.

Eastern Onion—Looney Balloons, Singing Telegrams, Gorilla-Grams. 741-0006.

Niva Productions—Male/female exotic dancers, cops, nurses, cowboys, etc. Also ultra erotic, exotic stripping telegrams. 212-675-6713.

Sound Barrier Mobile—D.J.'s will make your party a Booming success with computerized lighting, music for all occasions, and specialized effects. Now, only $190. Robert. 516-621-4064.

Belly-Grams Unlimited—Male/female. Gorillas,songs,strippers.475-6363. AE

Caricatures by Cheryl Gross—Will make your party great. 212-768-7407.

Bellydance-A-Gram® —By Mara. Absolutely the most beautiful Belly Dancers. Males too. 212-225-1153; 516-488-6699.

Mimes, Clowns, Magic, More!—Corp., private. Channing Ltd. 212-877-2219.

Mayor Koch Gram—Ed sings, dances at your office or party. 212-927-0714.

Big Apple Telegram—Singing, Fairy Godmother, Belly, Ethnic Gorillas, Tarzan, Bunny, Strippers. NY's only Phallogram and Throw-A-Pie. 947-0591.

Ipanema Escort Service—160 East 55th Street, N.Y.C. 212-832-8432.

Choozagram!—N.J.'s Gorilla, Belly, Tap, Balloon, Clown, Strip. 201-379-3844.

Ted Fass Productions—A world of difference! Music, live, disc jockey, M.C. Entertainment, mimes, magicians, costumes, effects, fog, bubbles. We plan, create, coordinate, orchestrate for all parties and promotions. We create excitement. 516-764-5384.

All Male Escorts—444 Hudson Street. 212-741-2545.

Wow 'Em in Westchester—Witty Ditty® songs, balloons, gifts. 914-235-5590.

Videotaping, Color And Sound—Preserve your precious moments. Experienced professionals, portable system. Featured N.Y. Times. Best prices. 212-964-7589.

Balloon Happy Delivers—From a bouquet to an affair. Far and near. Absolute best price. Call and compare. 273-5800.

International Escorts & Promotions—330 West 56th Street. 541-4808.

Singing Telegrams Anytime—Specialties! Balloons! Best Price! 929-8609.

Party Productions By Michael Inc.—A unique total party concept. "Show stopping" entertainment, dazzling 3D theme settings, special effects. Complete planning, corporate events, country clubs or private parties. Quality within your budget. 212-946-1717. 516-420-0235.

G-Gorgeous Grams—Police/Bag Lady Strippers, male/female. 212-226-5237.

Gorillas Galore, Balloons—Belly and Chicken Grams. Anywhere, at anytime. Life O' The Party.®201-261-4000.

For Dad Or Grad—A Melodeegram® $30 and up. Bunnies, Bellygrams, Wondergal, Strips, Balloons, more. Visa/MC/AE.212-370-9693,516-795-3970.

Renee's Vip Escort—Service. 322 West 57th Street N.Y. 212-581-1948.

Professional Escort Services—241 E. 76th Street. 212-772-7895, 772-7896.

Finesse Escort Service—385 Madison Avenue. 759-5052.

Elan Escort Service—200 West 72nd Street. 496-6205.

Hamptons Hostess Basket—Ideal gift! Basket Case Unltd. 549-5209. MC/V.

Professional Videotaping—All your special events in color, sound! 986-6578.

Erotic Magic Shows—(Female/Male); Peek-A-Boo Grams; Great party/gift ideas; Top Pros; Tasteful Chic! 599-7576.

Leading Caricaturist—Enliven your party. Including Hamptons. 212-873-1695.

Master Magician!—All occasions Lotsa Participation. David Fletcher 246-2438.

Wendy Blanc—Entertainer harpist. Cocktails, weddings, corporate events, etc. Brochure available. 212-327-3175.

"Rent-A-Witch"®—The magical brew of psychic entertainment for you. Parties, socials, promotions. 201-873-3093.

Roast-A-Gram—A "This is your life Personalized Roast." Hilarious! 273-0940.

Bare Facts—Strippers, bellygrams, female impersonators. Specials, girl in cake, cops, nurses, etc. 212-929-4317. Photos available. Tri-state area.

Musical Roasts Ltd.—Who would you like to roast? Tell us, we'll professionally record on audio cassette a personalized story using the funniest lyrics of pop songs from 50s thru 80s. All roasts are recorded in our four track studio. Superior sound quality. Immediate delivery. Attractive gift box. Any occasion. VI/MC. 516-783-8229.

Captain Cookie—All natural chocolate chip! 16 Inches to 2 1/2 Feet! Running Shoes, many other shapes. Delivery or Ship-A-Chip. MC/V 914-762-5499.

Navel Idea!—Send a Belly-Tellygram®. Call Zohar. 914-723-5252. AE/MC/V.

Musical Roasts Ltd.—Who would you like to roast? Tell us, we'll professionally record on audio cassette a personalized story using the funniest lyrics of pop songs from 50s thru 80s. All roasts are recorded in our four track studio. Superior sound quality. Immediate delivery. Attractive gift box. Any occasion. VI/MC. 516-783-8229.

Caprice Escort Service—1319 Second Avenue. 737-3291.

GreatGrams By Jahila—Belly, strip, magic. Great rates. 212-541-7868.

Balloon A-Fairs—Save on L.I. Deliveries. Parties Decorated. 516-799-2772

Belly Dancing—BellyGrams Lively Individual or Troupe N.J. 201-569-0882.

New Jersey's Balloon Lady—Delivers bouquets/ helium balloons. 201-763-4960

Color Videotaping—Weddings, Parties Feat. NY Post. Video Portfolios 362-6885

ENTERTAINMENT/KIDS

Show Biz Pizza Place—Makes birthdays better. Enjoy games, rides, great pizza, and spectacular "Free" floor shows. Rt. 22 and Mountain Ave., Watchung, N.J. Call 201-753-5440.

R. J. Lewis—Comedy Magician from Broadway's 'Barnum.' Call 247-2784.

Pottery Parties!—Kids make pots. Call Fireworks Ceramics. 924-5479.

Sandy Landsman—The Music Clown! Songs, balloons, puppets! 212-586-6300.

HEY MOM!

Help your son or daughter survive summer camp

We'll mail a delicious tray of Brownies, Blondies, or Chewies directly to your kid at camp. Including easy-to-assemble toys, crazy newspaper, survival button and much more. Only $9.75 plus $1.75 postage and handling. Money back if not satisfied.

Call (212) 722-4927
MasterCard, VISA, Amex

The Well-Bred Loaf®
432 East 91st Street
New York, N.Y. 10028

Successful Parties!— Clown/magician. Brochures. Mickey Sharkey 788-3985.

Magic! Puppets! Clowns!—Ventriloquist! Fun & More. The Wizard 212-724-5280.

Starmite Puppet Party—Superheroes, Smurfs. Unique. 212-473-3409.

Puppets To Go—Great for ages 3-7! Stories, music, fun, memories! 428-3474.

Birthday Parties—Complete! Our place! Yours! Magicians! As seen in Cue, New York Magazine, Times. Magic Townhouse. 212-888-6452.

ENTERTAINMENT/MUSIC

Hudson Woodwind Trio—Juilliard grads. Elegant classical music. 799-6308.

Stoy®, Mobile Discotheque—Manhattan's Largest, Most Experienced. Make Your Party The Success! 557-1588.

One Man Orchestra—Keyboard and vocals by Jeff Dershin. 212-786-5298

Duosities In Music Orchestras—For Stylish listening/dancing. 212-371-6737.

Lively Music—By N.Y.'s top banjo player. Sing-A-Long, Dixieland, etc. As single or as group. Ron Bill, 201-866-1912.

(1) Man Band—Keyboards, vocalist. Live and tape. DePaul Music. 229-6016.

DJ Plus—13 years experience. We cater our music to your taste. 212-984-3713.

Music From Bach To Rock! Inc.—DJ's, lights, etc. 212-204-7822, 516-483-5248.

Chamber Music Ltd—Elegant music. All occasions. Tri-state. 516-484-4377.

The Black Tie Strings—Beautiful music "from Vienna to Broadway."Continental violinists, orchestras. Brochure: 478-2982.

Lisa Goodman Ensembles—Fine classical music and quality jazz. 489-1641.

Ronny Whyte—Songs and Piano. Porter, Gershwin, Kern, etc. 242-4251. "one of N.Y.'s musical treasures..." Rex Reed.

"A Little Night Music"—Live classical, jazz, and chamber music at home. For dinners, parties, etc. 212-662-3928.

Party Music—DJ's Lites Video. Professional, references. From $250. 662-4921.

MindSweeper, Mobile Disco—Great party music, lighting, refs. 875-9824.

The Satin Dolls—Strings and drums, 30s -40s tunes. Parties, etc. Juliet. 582-8800.

One Man Band—Music by Don Anthony. 212-233-6161 or 201-471-5454.

Courtly Music—Elegant Festive Baroque and Renaissance Music on Recorders. Free Brochure. 212-580-7234.

Dance Sound—DJ's, Lighting, All types of music. 212-897-0004/212-326-0699.

Rich Classical Guitar Solos—Live. At dinners, weddings, etc. Lloyd 327-0208.

Larry Ozone's—Have records, will travel, music and party entertainment. Dance music of every decade. Creative lighting effects. Talented performers. Personalized service. 212-969-2832.

Classical Trio!—Le Menage. For weddings or whatever. 567-4607, 362-2546.

ENTERTAINMENT/SINGLES

Meet Your Match—Field's Exclusive Dating Service. Free Consultation; Established 1920. 212-391-2233. 41 East 42nd, Room 1600, NYC 10017.

Gay?—Contact.®Nationwide. Confidential! Legitimate! 212-794-0050.

Crossroads—The Gracious Way to Meet Quality single people. Praised by the New York Times. Members thru our tri-state areas. For membership information and complimentary brochure call Executive Office 212-490-1250.

Jewish Professional Singles—Meet high-quality men/women. 212-734-5566.

Live Phone Fantasy!—Erotic, intimate. Credit Cards. 212-307-6570. 24 hours.

Successful Career?—Unsuccessful love life? Magic Match Dating Service has your special someone. 784-2307;362-2191

Meet Very Eligible Singles—Through photo newsletter for free. Call Larry at Discovering Others. 212-621-9898.

NEED A DATE?
DON'T CALL HELENA

But, if you're attractive, educated, tired of the single scene . . . call Helena. The real secret is to date only those people who meet your very personal needs. Please call for a private interview.

TM
Helena TM

(201) 947-1970
222 Bridge Plaza So.
Ft. Lee, N.J. 07024

NEW YORK CLASSIFIED

ENTERTAINMENT/SINGLES

ALONE? WHY?
(212) 744-6300
I match discriminating men & women for richer & happier lives. Confidentially & personally supervised. My work on Radio & T.V. Free brochure & consultation. One month free to clients. RAE LEIFER, 400 E. 85 St., NYC 10028.
Call 9:30 - 11:30 a.m.; 7-9 p.m.

Date Single Professional People—We are a selective dating organization that understands the special needs of single, prof'l people. Compatibility Plus. Call for free social profile. 212-926-6275; 201-256-0202; 516-222-1588; 914-997-1848.

If you haven't found the right person in your circle.
Why not make your circle bigger?

There really is a sensible way to meet other singles.

PEOPLE RESOURCES
30 W. 57th St., off 5th Ave.
Call today (212) 765-7770

FLORISTS

Try Brown Gold Soil—And Brown Gold Plant Care Products. They work!

FURNITURE

Fredrick the Mattress King—Discounts on Sealy, Simmons, Serta, Restonic, King Koil, Convertibles, Plat-form Beds. 157 E. 33rd St. 212-683-8322.

Furniture Wholesale Co-op—Brand names. Mattress $32; Frames $14; Convertible $289; Rugs $39; Spanish Bedroom $395; Brass Headboards $69. 1326 Madison Avenue, 876-5838.

FURNITURE

Solid Brass Beds—Unique, exclusive designs! Factory on Premises! Elegante. 212-256-8988. Also Sundays.

GOURMET SERVICES

"Parties A La Cart"®—Canopied Cart and Buffet Catering. Hors D'Oeuvres and Fun-foods, to Dinners and Fanciful Themes. Home, Business and Outdoor Menus: 212-599-2290 and 201-568-7611

Mansions, Townhouses—Rooftop Gardens, Private Clubs, Discos to Yachts. Complete planning, gourmet cuisine. Weddings a Specialty. Party Professionals. The Caterer chosen by NY Chamber of Commerce. 212-807-8278.

GARVIN'S
Of Course!
A Beautiful Private Party Room For Special Occasions From 40 to 200)
Weddings, Meetings, Banquets & Parties
Call Laurie Garvin at 473-5261
19 Waverly Place Between Broadway & 5th Ave
Garvin's Restaurant — Greenwich Village

Le Petit Grenier—Personalized Catering and party coordinating 879-7298.

For Elegant Entertaining Afloat— In New York and nearby waters,consult the original, first and foremost creators of magnificent, fully-catered luxury yacht parties for groups from 2 to 500, guests. Superb Cuisine, Impeccable Service. World Yacht Enterprises,Ltd. 246-4811.

David's Ltd—Incomparable Catering, Corporate/private. Reasonable. 835-6215.

A Sense Of Taste, Inc—Creative Catering at your place or ours. 212-570-2928.

Good Times Restaurant—After showcasing talent for 10 years, is now open to the public for private parties from 25-90 people. For top entertainment and fine food, call 686-4250. (31st And 3rd)

Custom Cuisines—Uptown 861-8111; *Downtown 243-8440. More than a meal!* From dining rooms to board rooms. Let us cater to your educated palates. When the right impression really counts! Call for a free consultation and brochure.

Ambrosia Catering—Private/corporate parties. Lovely locations. Exquisite quality. Also Garden parties. 695-6372.

Jason Rogers Hale Inc—For all Private and Corporate Occasions when Quality is Important. BU 8-8438.

Hedy Cuisine Inc—International menus for corporate/private events. Be a guest at your own party! 285-2048.

THE PERFECT PLACE TO HAVE YOUR NEXT PARTY

Because we listen to you, The COPA will create the atmosphere you want. Name the special occasion: Luncheon, Formal Dinner, Bar Mitzvah, Wedding, Sweet Sixteen or Corporate Function.
AVAILABLE 7 DAYS A WEEK
Call PETER DORN

COPACABANA

10 East 60th St.NYC-PL 5-6010

Manhattan's Most Unique—Catering concept, Motor Yacht Cabaret, offers elegant food and impeccable service on catered parties afloat, April through December. Spectacular views of Manhattan. Groups up to 250 in heated/air conditioned comfort. 212-929-3585. A Perfect Setting For Special Events.

Iwatora Exquisite Japanese Catering—Fabulous traveling sushi bar, full range menu for cocktail, buffet, lunch, dinner, parties. Japanese entertainment and gracious staff available. Also, picnic style O-Bento service. Featured in Vogue, NY Magazine, NY Times. 212-929-0668.

A Private Townhouse Affair, Inc.—Sam Milliken, the original townhouse caterer. Over 2000 parties. Fine food in exceptional townhouses and lofts. Kindly call 427-7227; or, 472-2920.

12th Year! (212) 362-8200
take it easy • you've got
LEND·A·HAND
Party Help • Rental Equipment
Entertainment • Hors d'oeuvres
Buffets • Bar Set-ups

Mark Fahrer, Caterer—Gold medal grand prize International Culinary Olympics. Landmark, mansions, maisons, museums, lofts. Call 243-6572.

Rent A Chef—212-768-5145. International gourmet cooking in your home.

Food Fetish—We cater to your obsessions. Private/corporate affairs. 870-0600.

Spaces For Parties—Plus 1980's Trend Setting Catering From the Soho Wine Bar. Call Mary. 212-431-4790.

Once Upon A Stove—Unique rooms to cater receptions, private/corporate parties: Call Laura 683-0044/598-4706.

The Movable Feast—Exquisite Private/ Corporate Catering. Brochure. 891-3999.

Magic Mushroom Inc.—We cater parties that create uninhibited joy. New Gourmet Shop, 349 E. 83rd St. 737-9020.

Spectacular Mansion—For party rental in City. 20-400 $6-$10 per person. 254-2019

La Petite Soiree—Catering for the Small Party. Breakfast in bed. 777-8431.

Gourmet Touch Inc.—Home catering or visit our retail shop. (516) 626-2829.

Party Helpers—Omelets, Crepes, and Canapes.Weddings,Bar Mitzvahs.877-4013.

A Uniquely Charming Restaurant—W/outdoor gardens & multilevels is available Sats/Suns for weddings, special occasion parties. Rochelle. 212-924-8413.

Between The Bread—Request Catering "Catalog." 212-888-0449.

Gilda Latzky's—Epicurean Gallery. Established 1970. We cater to the connoisseur. Elegant menus at affordable prices. Corporate and private inquiries invited. 75th and York. 861-0453.

BFco's—For Private Parties. Wedding and corporate functions. Beautiful rooms and superb northern Italian cuisine. Call Mario or Jack at 682-0310.

Dramatic Soho Triplex—With lavish catering available for private parties and corporate functions. 473-5002.

Magnificent Locations—Superb catering. Corporate/Personal. Sergei's 243-4136

PARTY SERVICES

Ristorante S.P.Q.R.

SENATUS POPULUSQUE ROMANUS
(The Senate & People of Rome)
Whether you are planning a small party for friends or a 7 course dinner to cement a corporate merger... whether your guests number 3 or 300...
Serving Classic Italian Dishes
133 Mulberry St. 925-3120
(Bet. Hester & Grand in Little Italy)

The King's Men—Efficient, personable, experienced bartenders, waiters, waitresses. Low rates. 255-7043.

Purple Barge—Soho waterfront. Rent Corp., Private parties, discos. 431-3126.

Gala Yacht Parties—212-639-1769. Festive All Weather Motor Yachts. Your Catering Or Ours.

HEALTH/BEAUTY SVCS.

Allana of New York— Electrologists specializing exclusively in the Insulated Bulbous Probe method for permanent results with comfortable treatments. Free consultation. $60 per hour. 527 Madison Ave At 54th. 980-0216.

Ace Nails—Extension Nails. Wrapping Waxing. Eyelashes. 244-0417

A New Method Of Hair Removal—IB Probe. Recommended by physicians & beauty editors. 140 W. 57 St. 582-5338.

Spring Special—Full leg waxing including bikini - $30. Call (212) 582-5338.

IB Probe Electrolysis—Permanent results. Lenore Valery; Featured in: Vogue, G.Q., NY Times. Established 16 years. 119 W. 57. 757-6585.

Weight Loss—Rejuvenate, regenerate, revitalize health, beauty, exercise programs. Fasting, vegetarian menu. Tours. Sharon Springs Spa, P.O. Box 288A, Sharon Springs, NY 13459. 518-284-2885.

Shiatsu, Reflexology—Serious enquiries only. Rebecca. 212-255-3780.

Relax! Feel Cooler—With a shiatsu and deep muscle massage. 212-674-7371.

HOME/BUSINESS SVCS.

Compulsive Perfectionists—Will paint your apartment flawlessly. Excellent references. Reasonable rates 212-362-9763.

Verticals/Levolors/Woods - 45% Off—Expert Free Installation. 212-776-1425.

Ceramic Tile—Summer sale going on. Closed weekends. June, July, Aug. 679-2559. The Quarry. 183 Lex. 31 St.

No Time? Too Busy?—Decor Time Saving Service for N.Y. Sophisticates. Personal Home & Office Shopping Service, your answer. 799-9234.

Fine Painting—Very neat, excellent references. Denis Cleary, 254-5640.

Exclusive Customized Painting—And papering. Adler Inc. 864-2274.

Allcraft Custom Design—General contractor for fine renovations and construction. 851-0060.

Relaxing Swedish Massage—In lovely, peaceful, clean atmosphere. 873-0427.

Phillipps—Painting, Decorating; reliable, reasonable; References. 672-0215.

Painting, Papering—Thorough preparation. Steve and Angie Molnar. 869-3050.

Painting, Plastering, Renovation—Howard Wolper. 645-8077 or 222-2471.

Tired of Dirty Old Floors!—Call Big Apple Professional Floor Refinishers. We stain all colors, polyurethane and refinish your floors at reasonable rates. 212-357-7774. Al Tiseo.

50% Off Verticals, Levolors, Woods—Free Installation! NY, Hamptons. 352-0999

NEW YORK CLASSIFIED

HOME/BUSINESS SVCS.

Track By Jack, Inc—Track lighting specialists. Designs, Installations. Discounts. Everything stocked. 868-3330.

Judy Does It!—Designer, General Contractor - Complete Renovations. Lofts, Apartments, Offices, Patios. Hot Tubs and Saunas. 921-8216.

Wood Floors—Installed, sanded, refinished. Since 1952. Free estimates. Meet the people you're dealing with at our showroom. 979 3rd Ave. 58 St. Suite 825. Rinder's N.Y. Flooring. 427-6262.

The Bank Street Carpenter—Quality work. Kitchens, Renovations, Shutters, Carpentry. Beautiful Showroom in Greenwich Village. 2 Bank St. 675-2381.

N.Y. Handicraftsmen—Carpentry,Electricity, also small and odd jobs. 228-9744

Interior Design—Residential and commercial. By appointment. Call Thom DeLigter 212-580-1824.

Vertical Blinds—72 Hour Delivery! Window Fashion Factory 435-6326.

Levolor®Rivieras Vertical Blinds—Guaranteed Lowest Prices. "4 Star Rating" The Underground Shopper. Price them around, then call: KHP Inc. Established 1946. 212-238-5353.

Levolor®Rivieras Vertical Blinds—We'll beat any prices in the Metropolitan area. 212-745-0501.

Sheetrock Construction Excellence!!—Drywall Drywall. 212-966-3445.

Use What You Have Interiors®—Expert redecoration without new investment. $125 room. 212-628-8676.

Architects, Designers, And—Individuals seeking fine quality cabinetwork and consultations. Underwood. 966-2546.

Busy? Rent-A-Decorator—Furnish instantly $45 hourly. 869-9727.

Graphic Communications—Ads, Logos, Stationery, Brochures. Wein. 980-8040.

Maid In New York—Expert cleaning for apartments - offices. Fully insured. We bring the supplies. 849-6255.

General Contractor—Fully insured. Carpentry, cabinets, paint, floors. References. Kent Dunsmore. 799-9190.

McMaid Inc.—The professional apartment cleaning service. Corporate accounts. Fully insured. 371-5555.

INSTRUCTION

Swim-o-phobia? Cure it forever. Our private lessons by professional instructors will have you phobia-free and swimming in no time. The atmosphere is relaxed, the 60 foot pool is a swimmer's dream and rates are modest. Parc Swim & Health Club, 363 W. 56 St, NYC JU6-3675.

LEISURE ACTIVITIES

Canoeing Weekends—Exciting! Everything furnished. Adventours. 752 Cathedral Station, NYC. 10025. 212-222-4899.

U-Pick Sweet Cherries—Westervelt Clarke's Fruit Farm, 182 Clarke's Lane, Milton, NY. 914-795-2270.

Weekend Canoe Trip—Delaware River through beautiful Pocono Mountains. Guide, meals, equipment. Adventure Tours, P.O. Box 175-N, Marshalls Creek, PA. 18335. 717-223-0505.

Tennis/Pool Party—For college alumni. Private club. 6/25, $30/person. Days, Eileen 952-6356, Eves till 10, Jim 758-3155.

LICENSED MOVERS

Hud Movers—3 Men / Large Truck $36 / Hour. 461-0428,9. No.281, 264 10th Avenue, NYC 10001.

Van Gogh Movers—All our men have concave backs and a highly developed sense of aesthetics. No. 895, 126 Wooster Street, NYC. CA 6-0500.

Established 1895.—Local, long distance and international moving, storage and packing. Siegler Brothers, Inc., Oregon 5-2333. Reasonable, Florida and California specialists. No.256, 264 West 11th, NYC. I.C.C. No.106384. Binding Estimates.

Pyramid Moving Co.—"Honest and efficient moving by men who care about their work." Free moving guide. No. 1870. 1241 Amsterdam Ave. 222-6663.

Wheaton Van Lines Inc.—Long Distance Movers with the Good Housekeeping Seal of Approval. Call Van Gogh Movers, N.Y. Agent for free cost survey. 431-5450. ICC No.MC87113.

Gay Movers Ltd.—When it must be done carefully. Local, long distance, packing, antique and fine art specialists. Agent: Miami LA Express. No. 946. Call: 212-731-4773.

If You're Looking—for a different mover this time, you didn't use Big Apple Moving and Storage last time. 132 St. Marks Place.505-1861. No.1839. MC/Visa

Modique Inc. (The Dependable Mover)—Serving New Yorkers since 1948. Household, commercial, fine Art and Antiques. Weekend services. No. 1053, 325 West 16th Street, NYC 929-5560.

Stop by The Moving Store—For all your moving supplies. Dollys - Wardrobes - Dishpacs - Picture - Book Boxes -Moving Pads. 644 Amsterdam (91st-92nd Streets), NYC. West Side Movers, 212-874-3800.No.670; No.765437. Direct service Florida, Texas and California.

Shleppers Moving And Storage— Courteous, professional packing, moving, storage. "Never a no show". Local/long. 212-472-3925. 16 East 79th St. D.O.T/ 1795. I.C.C. 62942.

Always Available—Celebrity Movers. Household/commercial. Reliable. D.O.T. 1866. 786-1350. 48-18 Vernon Blvd. L.I.C.

Moving?—You'll love our low rates. S & D Quick Movers, No.399, 91 East 2nd, Ave. NYC. 212-228-1900.

Graduate Moving—We're Dependable, Reasonable, Professional. Local, Long. D.O.T. No.1706, 420 W. 119, 974-6646.

LIMOUSINES

Marquis Limousine!—Latest Model Limousine! Anytime, Anywhere. "Reasonable Rates". C.C.s accepted. 639-2338

Gotham Limousines/Sedans—To JFK $25; LGA$18; Newark$30; Theatre (eve) $45; Hourly$18;Corp accounts 772-1610

SAS Limos—The affordable best, one on one. 212-475-8588.

Fairway Limousine Ltd.—Above all, keep it Fairway! 338-2757.

MERCHANDISE

2 Day Private Sale—6/23-6/24, 11 a.m - 7 p.m. Famous designer sportswear; bathing suits, dresses and accessories. Call for appointment 212-221-4386.

MUSIC

Singing Lessons—With an expert in voice. Lenore Alessandro. 212-799-7280.

PERSONAL IMPROVEMENT

SEX PROBLEMS?
•IMPOTENCY •LACK OF DESIRE
•PREMATURE REACTION
FREE EVALUATION
•Experienced Psychotherapists
•Private Confidential Treatment
•Supervised Surrogate Program
MIDTOWN LOCATION Medical Supervision
DAILY 11 A.M. - 7 P.M. – SAT. 10 A.M. - 3 P.M.
INSURANCE
REIMBURSEMENT POSSIBLE
SEX THERAPY 212-391-1000

Pour Le Bon Vivant—Spectacular tete-a-tete. Body shampoo, champagne, and Shiatsu. Hotels only. 496-7149.

Hypnosis—Weight, depression, relationships. Ph.D. psychologist. Covered by Insurance. 212-759-3400; 201-836-2748.

Physical Fitness—Personalized exercises for posture, strength and flexibility. Fran Lehen Studio. West 72nd St. area. Call for appointment. 724-1727.

Rejuvenate Yourself—With a firm fit female into body building; wrestling, exercise encounters together. Call 3 p.m thru 2 a.m. 807-1756.

Relaxation Therapy—Private encounter sessions with understanding females. 308-4074.

LOSE 10-20 LBS. IN A WEEK
Deerfield Manor
WOMEN MEN
Pocono Weight Loss Resort
Delicious low calorie diet/fasting & heated pool
Pa. 717-223-0160
R.D. 1, E. Stroudsburg, Pa. 18301

New Attitude—Swedish massage. Private, Parking. Queens. 507-7002.

Surrogate Therapy?—Are you lonely and depressed because of sexual failures? Are you avoiding social relationships, but in truth you fear another sexual failure? Have you tried conventional therapy with no substantial results? No excuses now, help is available. Surrogate Therapy may be your only answer. Amazing visible results. Supervised surrogate program. Insurance reimbursement possible. Free consultation. Medical supervision. Midtown location. Mon - Fri 10-7, Sat 9-3. 212-391-1942.

Swedish Massage—Midtown. Private. Come in and be pampered. 689-0165.

Shiatsu! It's Summer!—Massage for your body, heart, and mind. 212-674-7371.

Luvsaver Hotline—Fantasies explored. Instant advice.No subject taboo.246-0331

Japanese Health Club—212-307-066 Massage, sauna, steam bath, immaculate.

Men-Sex Therapy—Experienced psycho therapists. Supervised Surrogate Pro gram. Longest established facility in th East; Amazing Results. Free consulta tion. 212-391-2023.

WEIGHT LOSS GUARANTEED
Fasting, famous Traylor method
15% discount for FASTERS
Special Diets, FREE MASSAGES
Golf. . .Tennis. . .Lovely pool
SETON INN SPA
Wooded trails, limited to 40 guests
Lakewood Golf Course, New Jersey
(212)WO2-4360 (201)363-7733

A Pampering Experience—The ultimate in luxury. Attended body shampoo and Shiatsu. Hotels only 496-7149.

Weight Loss Guaranteed—Up to 10/20 pounds/ week. Easily. Quickly. True fasting. Expert supervision. Educational program. Successful follow-up regime. Twenty years in operation. Medically accepted. Pawling Health Manor, Box 401, Hyde Park,No.2,N.Y.12538. 914-889-4141

Take A Massage Break—And feel good again. Excellent massage for men only. Private. Licensed. Professional. Angelo. 986-3916. Midtown Eastside.

MEN-SEX THERAPY
IMPOTENCY, PREMATURE
REACTIONS, LACK OF DESIRE
We Can Help! Experienced Psychotherapists, Supervised Surrogate Program, Success Where Others Have Failed.
EVALUATION FEE **$10**
11:00 to 7:30 Daily; 10 to 4 Sat.
Eastside Midtown Location
Complete Medical Supervision
(212) 686-3801

Exceptional Encounter Contacts—Also fulfillment of light sensual fantasies. Call 2pm thru 3am 620-0133.

Indulge Yourself—To a complete body rub with a friendly atmosphere. Private. Midtown. 212-758-7068.

Parisienne Massage Salon—A touch of class near Central Park South. Hotel services avail. 10 a.m.-11 p.m. 397-5875.

Massage, Nassau County—Masseuses and Masseurs. Open 7 Days. North Shore Massage Clinic. 516-484-1651(2).

Abandon Yourself—To our golden finger massage. Total relaxation. Sauna. Near major hotels. 307-7996. Visa/MC.

Park Avenue—Pamper yourself. Superb massage by delightful attendants.Sauna also available. Hotel service. 308-2572.

A Winning Combination—For Busy Tense Executives! Bath and Massage. Discreet! Treatment Fit for King. 582-3161; residential/hotel. 222-7195.

O. Lee Studio—Shiatsu, Swedish, Aromatic. Excellent treatment. Sauna, Whirlpool. Hotel Service. 580-9029.

Betty Studio—Swedish Massage, Hot Bath. Hotel/Residential Service 245-1884

Sexual Difficulties—Affecting your marriage? Relationship? If you suffer from impotency, premature reaction, lack of desire, help is available now. Amazing results. Surrogate therapy. Daily 10 to 7 p.m. Saturday 9 to 3 p.m. Free consultation. 212-391-1637

NEW YORK CLASSIFIED

PERSONAL IMPROVEMENT

Hempstead Township Massage—2425. 062 South Hempstead Turnpike, Levit- own. 516-796-0700, 516-796-4545.

Massage-Nassau County—Masseuses nd Masseurs. Open 7 Days. North hore Massage Clinic. 516-484-1651(2).

Aura 2000—Stimulating massage at its est. Also residential/hotel available. 12-944-1223.

Le Charme—Enjoy Swedish/Shiatsu massage. Hotel/Residential. Midtown. Masseuse Masseur. 371-2713; 421-4567.

Permanent Weight Loss—For Emotional Eaters. No charge for first consultation. Excellent satisfied client recommenda- ions. Call 212-683-7974.

Hypnosis To Change Habits!—Weight, Smoking, Relaxation, Self-Hypnosis! *Suzanne Wasser, M.A.*, 348-1922.

Barbara McBeth—For Gentlemen, Hair design. Massage. Nails. 741-0771.

Swedish, Shiatsu Massage—Saunas, Showers, Mari's Midtown Studio, Hotels/Residential Service 661-6236.

Hypnosis! Self-Hypnosis!—Weight, smok- ng, Memory! Sex Problems. PL5-4363

Sensuous Body Therapy—By an exotic, empathetic lady, unique hula, intimate bubble delight for 2 and total rejuvenation in luxurious East 60's. Call for appointment. 212-535-3286.

For Women Only!—Lose Weight, Firm up, Relax . . .in a magnificent mountain setting. Average 1 lb. a day per client. Complete facilities and individualized programs. A resort totally dedicated to health and nutrition in a tension-free atmosphere, aimed at helping women achieve results. Free info! Mountaindale Spa Hotel, Box 37M, Round Top, NY 12436 or call 518-622-9316.

Relaxed Massage By Ladies—Your Hotel, Residence, Our Studio. 247-0196.

Lose One Pound—A day. Diet specialist M.D. Manhattan Diet Clinic, 869-4383.

PERSONALS

Ph.D. Psychologist—Needs the services of 2 female surrogates for male sexual therapy program. Send picture, age, phone number and experience to NYM Box 1786.

Plastic Surgery Incompetence—If you are a victim and wish to be interviewed for a book I am writing, write to: P.O. Box 2046, Great Neck, N.Y. 11022.

PETS

Cat Sitting—In Your Manhattan Home. CatCare, W: 947-6190; E: 838-2996.

"Pet Sitting"—With bonded, full-time companions, in-home. Evelyn. 934-4088.

RESUME SERVICES

The Correct Image—Resume/Career Service. Rita Williams 212-953-0118.

Career/Job Change:—Resumes, Counseling, Dr. Amy Shapiro 212-420-9864.

Eye Opening Resumes—Creative job strategy. Career Planning Inst. 599-0032.

SCHOOLS

New York School Of Interior Design—Six week Summer Session begins July 5th. 155 E. 56 St. 753-5365.

SERVICES

Maids Unlimited—Heavy/light cleaning. Equipment available. Bonded personnel. Hourly rate. Party help. 212-838-6282. Est. 1959. Corp. Accounts invited.

Answering Service—24 hour or Daytime On your phone or use our number. Midtown *mailing address available*. Continental. 212-586-3700. Estab. 1952.

Heavy Cleaning—For your apartment. Waxing, carpets, windows, etc. Spring Cleaning, 212-765-4750. AE/MC/V

From $5.00 a Month—24 hour answering and mail services. Action, 279-3870.

Bob Dellacona—Cleaning Service. The bottom line is service. 420-1775.

Professional Shoppers—Hate to, no time to, unable to shop? BESA does it all at no extra cost to you. Beba Kean. 212-860-0489. Sally Moore. 212-677-3997.

Houseboys—Our professionals love to clean! Fabulous service providing bartenders, movers, painters, hostesses, secretaries, etc. to homes and offices. Free brochure. Lendahand. 362-8200.

TRAVEL

Let Me Organize—A personalized trip to Russia for your organization. Rodman, 7 W. 81, NYC 914-255-1955.

Bicycle Tour L.I.—Shelter Island, Hamptons. Weekends July and August. 516-924-5850, 473-9209.

VACATIONS

Hilton Head—Luxury oceanfront, 2 bedroom, 2 bath penthouse. Pool, free tennis. $695 per week. Eves. 201-994-0876.

Private Beach—Picturesque sailing. Fishing. Swimming. Tennis. Main lodge, cottages. MAP/European. Peconic Hotel Shelter Island. 11965. 516-749-0170.

Montauk—Every room faces ocean. Chaises, private patios. Indoor heated pool/sauna. Tennis. Golf, fishing nearby. Lounge. Motels, efficiencies. WaveCrest, Montauk 11954. 516-668-2864.

Cruise New England—An unforgettable vacation afloat. New, luxurious 49 ft. Grand Banks trawler with crew. Has accommodations for 4, weekend or week. Call for brochure, rates. 212-868-9192, days.

Shelter Island Resort Motel—AAA. Waterfront. Sundecks panoramic views. Superb cuisine. Paddleboats, bicycles. Free golf. Color T.V. Tennis, shops nearby. Shelter Island 11965. 516-749-2001.

Summer Estate Weekends—At Tarrytown House. Featuring film critic Judith Crist, concerts at Lyndhurst, courtesy mini-bus to and from Manhattan, fabulous meals, ambiance and "Just Entertainment." Call Jill Edwards, 914-591-8200 or 212-933-1032.

CLUB MED
RESERVATION & INFORMATION
VACATION CENTER
Visit Our
CLUB MED VIDEO THEATER
3 EAST 54 ST., N.Y.C.
(212) 750-1670

Harbor Island Spa—Miami, Florida, 4 days free, pay 7, stay 11, includes all meals, every resort facility. 1-800-327-7510.

Village Latch, Southampton—Imagine an absolutely charming 37 room "in town" country inn that's also a complete 5 acre resort! Special midweek package from $35/person with continental breakfast. 516-283-2160.

Watergate Villas—St. Thomas, Virgin Islands. Oceanfront, 2 bedroom condominium, terrace, swimming pools, beach, tennis. $70.00 per day thru Oct. 201-233-9770 day, 212-794-9134 eve.

TRUCKERS

Men With Van—Anywhere, anytime, low rates, reliable. 539-9345.

Little Van - Trucking Man—Trucks you carefully. Reasonably. 212-580-7608.

Economy Transfer—Custom moving. Anytime. Pianos a specialty. 212-807-1516.

Light Panel Truck—Trucking, pickups/delivery. 679-6423 anytime.

WANTED

Bokara Rug Company—Pays top cash for used oriental rugs. Mr. Jan. 532-0787; *evenings and weekends 897-2129.*

Sell Us Your Furs
Highest prices paid.
We buy, sell & trade fine used furs
NEW YORKER
FUR THRIFT SHOP
822 Third Ave. (50th St.), NYC
(212) 355-5090

REAL ESTATE

APARTMENTS

For Rent—3 room apartment. Full view. Large bedroom, large living room. Completely furnished with king size bed and pull-out couch. Mid-50s, East Side. Period of 6 months or longer. $1,500 month. 212-755-4127.

APARTMENTS TO SHARE

The Fair Share—30 W. 57. Only 5 days rent fee after placement. 957-9350.

APARTMENTS WANTED

Manhattan Apartments Wanted—Furnished/unfurnished. No fee. Prestige Apartments Inc. 722-0486.

3 Bedroom Furnished Apartment—For family of 6. August 30 to September 4. $1500. East Side 65th to 85th between 5th and Park Ave. References. Joyce. 1-800-231-3821. Between 9 a.m. and 6 p.m.

CO-OPS/CONDOMINIUMS

80's East Penthouse—1 bedroom, large terrace, river views. $150,000. 212-688-4800, 516-621-8527 (eves.).

HOUSES TO EXCHANGE

LA-NY Home Exchange—Exchange or sublet a house or apartment on either coast. 213-273-6814.

The Working Classified
NEW YORK
(212) 880-0732

HOUSE AVAIL/SALE RENT

Stunning Victorian, S.I.—Near Ferry. Must see. $149,900. 212-727-5904.

SUMMER RENTALS

Hilton Head S.C.—2 bedroom condo, 2 baths, fully equipped, on beach, terrace, tennis, pools. $525 week. 518-438-5842.

Southern Vermont—Beautiful 550 acre estate. House circa 1790. Pool and tennis. From $800 weekly. 802-375-2823.

Villas At Montauk Downs—Luxury 2 bedroom condos on golf course. $900. week July-Aug. 516-668-2577.

Central Park West—4 rooms, 2 baths, doorman. $1500. a month. 877-2668.

E. 57/Second—Decorator's own 1 bedroom apartment beautifully furnished, includes utilities, maid, elevator man. Now-Sept. $1,850/month. 914-666-4366.

Hershey Chalets—4 beautiful chalets in a rustic pine forest setting on the grounds of Hotel Hershey in Hershey, PA. Newly refurbished. 3 bedroom, eat-in kitchen, barbecue outdoors (wood supplied). Available by week or by night. Rental includes full recreational privileges at Hotel Hershey, complimentary greens fees at golf course, indoor/outdoor pools, tennis, saunas. Horseback riding extra. Rates: $100/night, $630/week. With meals at Hotel Hershey, (MAP, 2 meals per day), $140/night, $882/week. Special rates for children. For information and reservations, call 717-533-2171 or write: Hotel Hershey & Country Club, Hershey, PA 17033.

St. Thomas, V.I.—Exquisitely beautiful, peaceful but close downtown. Pool, private beach. Excellent scuba, fishing, nearby tennis. From $365 weekly including non-stop airfare, per person (party of 4) greatly reduced monthly/season rates. 212-744-5555 anytime.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. Rate is $14.95 per line. Minimum ad is 2 lines. Add $10.00 for NYM Box Numbers. Check or money order must accompany ad order and be received by Closing (every Tuesday by 12 noon for following Monday). Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 880-0732. Reply to NYM Box numbers at same address. Mail forwarded to NYM Box numbers for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

Vulnerable Lady—30, 5'10" educated but often a fool seeks single white tall professional man 30's for friendship love honest commitment. NYM Box 2116.

Slender, Attractive—Manhattan psychoanalyst, 39, likes dining, travel, theatre, seeks successful marriage-minded man for romance. NYM Box 2124.

Professional—60, young and not yet dead. Married to a good woman who is. Seeks trim, warm, sensitive, cheerful and intelligent daytime married friend (female). Mutual discretion essential. NYM Box 1787.

Charismatic Elegant Lady—Beautiful, intelligent, slim, sensitive and kind. Appreciates humor, good looks, integrity, and success in male counterpart. Late 40s-50s. NYM Box 2125.

Bright, Stable Successful—Tall, trim, attractive, young 40s fond of quiet beaches, sea, low pressure vacations and children; gentle, strong enjoys nature. Seeks kindred zesty younger woman. Private twin room and bath available in comfortable, secluded, Easthampton home. Photo and bio exchanged. Write P.O. Box 648, Wainscott, N.Y. 11975.

Married But Untethered—Man seeks to share fulfilling relationship with exceptional renaissance woman, 35-50, who hungers for male counterpart as friend, lover. Photo to NYM Box 2111.

Successful, Happy Skiier—Investor 37, 6' 1", 162 lbs., handsome, well educated, and well read. I enjoy good life and great friends. Looking for excitement with beautiful, slim lady from 18-42, who enjoys fun, games and travel. NYM Box 1783.

A Most Special Woman—Attractive, 33, tall, nonsmoking, athletic, loving and caring wishes to share life, outdoors, travel, long walks and talks. I am happy, adventurous, outreaching and seek a competent giving man who needs the kind of commitment that can make life a celebration of love. NYM Box 1785.

Successful Businessman—Late 50s, seeking young woman 35-45, who is sensual, loving and bright. Photo and phone number a must. NYM Box 1784.

Mary Ann—Cin to Pit, now NJ, for fat ladies, Gimbs and us do you stay. Happy 40th: JC and G, A and S, C and D.

Handsome Tall Blue Eyes—Professional wants pretty playmate in her teens to 20s. NYM Box 2120.

Svelte Semi Superwoman—(Landlady, Mom, wageslave, burgeoning writer), seeks warm male shoulder for occasional leaning. Divorced New York woman, mid-40's, literate, slim, sensuous, very smart. NYM Box 2121.

Pretty Lady—Mid 40s, educated, successful, looking for very tall, loving, protective, Irish type male. NYM Box 2115.

Male Executive, 45—Trim, attractive, married to often absent traveler seeking female counterpart for a warm, caring affair. NYM Box 2110.

Single White—Health Professional in early 30's, seeks sharp looking college educated gal for lasting relationship. Photo. PO Box 1429 Mad. Sq. St. 10159.

Warm Sensual—Married male, 30 seeks female, 35 and older, for no strings attached daytime affair. NYM Box 2122.

For Real—Non lib feminine wholesome warm vibrant shapely classy pretty "One Man Woman" seeks successful affluent elegant trim man, late 40-mid 50 for serious 1 to 1. Photo. NYM Box 2123.

Sensuous Executive—55, seeks slim, attractive woman, 38-48, for exciting afternoon dates. NYM Box 2119.

On Tuesday, June 7—At 7pm, our eyes met solidly on the 1st Ave. bus. At 54 St. you entered Eclair, the bakery. You are female, approximately 5'10", wore jeans, a long sleeved blue and white striped knit shirt. Your remarkable face is almost Eurasian. NYM Box 2112.

Successful Handsome 32—Married executive seeks attractive sensuous woman for warm discreet affair. NYM Box 2113.

Married Man, 42—Good looking, seeks attractive lady for discreet afternoon encounters. Please send phone/photo if possible. NYM Box 2117.

Stephen Of KC—Unable to reach you at number given. Please write again. Ms. Wonderful. NYM Box 1761.

Dear Punky—Happy Birthday! "Think of me, you know that I'd be with you if I could." I love you. Mitch.

Strictly Personal Results—Every week New York Magazine forwards over 500 responses to people interested in love, marriage, romance, etc. If you've had a strictly personal ad in New York Magazine, I'd like to hear from you. Send your comments to Mel Worby, Classified Advertising Manager, New York Magazine, 755 Second Avenue, New York, N.Y. 10017.

White Single Male—30's, 6', 190, ve attractive, seeks sincere, attractive w man for a caring relationship. P.O. B 7164, Corona-Elmhurst, NY 11373.

Funny Young Guy—White, good lookin slim, single, and sincere, seeks a consciou fun-loving female 21-35 for adventurou rendezvous. Photo, phone please. NY Box 303

Wanted—Beige and angular slender blon for a lifetime of love and sharing. There only one for this man and her name Deborah. Princess, your prince is waitin for you to say yes, Phil.

Are you intelligent, warm, attractive, ro mantic, creative, sincere, witty, sensitiv vivacious, confident, sensual, fun-lovin and special?

Are you looking for someone who's in telligent, well-educated, professional, sel assured, gentle, financially secure, ope attractive, adventurous, caring, sharin and special?

Are you interested in love, marriage, ro mance, adventure, fun, dinner, dancin travel, friendship, commitment, or some thing else special?

Then you should look at NEW YORK' newest classified section . . . Strictly Per sonals. It's the best, fastest, and most effi cient way to reach over 1.2 million ver attractive people.

NEW YORK's readers are the city's active involved, upscale, professional men an women. People who are interested an interesting. People you want to reach.

Talk to the people you'd like to meet. Talk in NEW YORK's Strictly Personals. Th hottest way of communicating in town.

STRICTLY PERSONALS COUPON

We offer the Best Rate For the Most Readers

Name ______

Street Address ______

City ______ State ______ Zip ______

Home Phone (for our records only) ______

Payment: Check ____ M.O. ____ MasterCard ____ Visa ____ AmEx ____ Card Number ______

Exp. Date ______ Signature ______

Ad copy:

Use the coupon above or call (212) 880-0734. Rate is $14.95 per line, 2-line minimum. Add $10 for NYM box no. Mail to: Classified Department, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. The Rates for this section are as follows: one time ad—$230.00 per inch; two consecutive ads—$205.00 per inch per issue; three consecutive ads—$190.00 per inch per issue; four consecutive ads, $175.00 per inch per issue. Long term rates also available. All ads accepted at the discretion of the publisher. Larger sizes available in increments of ¼ inch. Extra $10 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **Closing (every Tuesday by 12 noon for following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 880-0732.

Walk to the Ocean . . .

Bridgehampton farmhouse (some parts are 130 years old) surrounded by fine old trees on 1½ acres of lawn. Extraordinarily well remodeled. Charming, cheerful—everything you've been hoping to find! 4 bedrooms, 2½ baths, 3 fireplaces. Yours for $450,000.

Talk to
TINA S. FREDERICKS REALTY
East Hampton, N.Y. 516-324-4418

Tarrytown Condo/EDGEMONT

. . . what you can't have in Manhattan at any price . . . beautifully landscaped former estate grounds—not a high rise. 2 bedroom/2 bath, den, eat in kitchen. 38 minute commute to Midtown. Club House with indoor/outdoor pool, tennis and racquet ball courts. Many extras. For sale by owner. Call 914-631-8244—evenings preferred. $142,000.

KEY WEST RETREAT

Oceanfront apartment elegantly furnished. Large balcony. Palm trees. Private beach. Maid service optional. Single or double occupancy. April-Nov. $800 month plus electricity. Dec.-March $2,500 month. Security deposit. References required.

SARA COOK, REALTOR
305-294-8491

SOHO/VILLAGE PENTHOUSE

Sunny spectacular penthouse loft in landmark bldg. Five bedrooms, including large master bedroom suite. South and east exposures with wonderful views. Huge gourmet kitchen. Central atrium. $635,000. Low maintenance. Call:

THE LOFT DEPARTMENT 212-691-1400
WILLIAM B. MAY CO.
85 Christopher St.

WOODSTOCK, N.Y.

Live the life of a country professional in this vintage 4 bedroom rustic home on 2½ wooded acres. Spacious living room with cathedral ceiling; porch with mountain views; skylight studio. Separate soundproof office and living space. Privacy plus, only 2 hours from N.Y.C. $170,000.

ERA TERAN REAL ESTATE
914-679-7391

Victorian Week-Ender

This magnificent Bucks County Victorian home is on 1 + acreage facing the Delaware River. There are 4 bedrooms, a stenciled walled living room, huge country kitchen and more. Included is a workshop/studio. Brochure available. $129,500.

DAVID C. KURFISS REAL ESTATE
P.O. Box 245, New Hope, PA 18938
215-794-3227

"20° COOLER INSIDE"

A pine grove and 6" of insulation are the reasons - not air conditioning. These combine with 2 fireplaces and individual room electric heat for *winter snugness*. This *ingeniously* designed 5 level, 10 room Woodstock, N.Y. geodesic dome has a 40 foot domed living room with 7 windows to the stars, 2½ baths, 2 decks, patio, 2 car garage with workshop, & screened porch. 3 acres, lovingly landscaped with running stream, waterfall, shared swimming-fishing pond. $245,000.

KENT REEVES ASSOCIATES 914-679-9028

Barryville, Sull. Co., NY 1¾ hr. GW Bridge

FRENCH COUNTRY MANOR

One of the Delaware River Valley's finest homes on 8 secluded acres (additional acreage available). All brick exterior with spacious rooms designed for gracious living & entertaining. Gourmet kitchen, huge master bedroom suite, well appointed throughout. $295,000 terms.

REBER REALTY (914) 557-8600/8333

1780's POCONO ESTATE

Stables, lake, 22.5 acres,
Farm Status.
85 miles from New York City.
By owner. $245,000
For brochure (201) 850-0362

LIVING/DOWN ON THE FARM

YOUR OWN PRIVATE 100 AC. PRESERVE: Rolling Meadows, Woodland/Wildlife, Trail Riding, Swimming/Fishing/Skating on Your "2" Ponds. A restored historic 3 bedr. Farmhouse circa 1840 overlooks it all + 2 red barns. ENJOY! $150,000.

VALUED PROPERTIES
Specializing in "Unique" Properties
(914) 292-8222

A WESTCHESTER SHOWPLACE!

Dramatic English Tudor in the Greenhaven waterfront area of Rye offers gracious entr hall, liv rm w/fpl, vaulted ceiling, open beams & balcony. Four family bdrms + md's qtrs. $425,000. Call Exclusive Agent:

Julia B. Fee, INC.

25 Purdy Ave,	49 Spencer Place,
Rye, N.Y. 10580	Scarsdale, N.Y. 10583
914-967-4600	914-725-3305

MARVELOUS FIND

2 hrs NYC. An unrestored 19th c. farmhouse of enormous potential. Pre & post Civil War sections. Front & back stairs, DR, parlors, pantry, farm kit, several lge bdrms, 2 baths, lots of closets, nooks & crannies. Exterior Victorian details incldg shutters & full length porch in good cond; spring house, garden gate, 15 acs of woods & fields on newly paved country road. $69,000 terms.

SULLIVAN COUNTY REALTY
Main St. Livingston Manor, NY 12758
914-439-5220 Eves: 439-5624

OCEAN BEACH FIRE ISLAND

UNIQUE CO-OPS FOR INVESTMENT OR VACATION LIVING
$79,900 TO $114,900

1,2,3 Bedroom Apartments, fully furnished, each with a separate modern kitchen and full bath.
Sold only on terms in Offering Plan.
Call Owner (212) 570-0447 Weekends (516) 583-7277

Town & Country Properties Advertisers

64.9% of NEW YORK's affluent audience is in the important 25-49 age group — the years when families start (and grow), and first (and second) homes are purchased.
Their median household income is $72,200. Over one third have a household income of $100,000 or more!
Their median net worth is a powerful $521,200 . . . and 16.5% have a net worth of one million dollars or more.
20.6% own a principal residence valued at $250,000 or more (that's 50% above the affluent average). 17.1% own a weekend or vacation home. And 11.9% have real estate holdings other than their principal residence valued at $250,000 or more.
Young. Affluent. Property owners. Property purchasers. That's your target audience. And that's the NEW YORK audience.

Call 212 880-0734

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 479

BY MARY ANN MADDEN

DETECTIVE: "I know you're not here to ask about my health—now, what's on your mind?"

DRAMA: "Oh my darling, if I loved you when you could see, don't you think I can love you now when I know I shall be forever young to you?"

SCI-FI: "All right, men—you know your orders. Keep calm, keep those hoses aimed straight ahead, and above all, *do not look into its eyes!*"

Above, lines formed for a film. Competitors are invited to select a category of motion picture and invent for same a typical but brief random line.

Results of Competition 476 in which you were asked for Flat Verse which "may rhyme as well as scan, but should be uncontroversial and devoid of any trace of emotion."

Report: Recreational vehicle-loads of verse. A large entry. Much of it not uncontro verse. But most of it very flat indeed. For some reason, waiters and cats proved popular. And why not? Also, flat verse interpreted by C. Columbus, users of ironing boards, et al. A fistful of poems concluded with "Have a good day" or "nice day". Or what you will. And a larkspaw of entries written in the imitable style of the competition editor. And not a moment—oh, the hell with it.

First Prizes of two-year subscriptions to "New York" to:

My neighbor's learning to relax
Since he's been out of work.
At night he plays the Betamax.
His favorite film's "The Jerk".
Sometimes on Sunday afternoon
He entertains a guest.
I think if he can't get work soon
He'll relocate out west.
Anne Bernstein, N.Y.C.

Soaring, straining, thrusting upwards
From the loins of God's earth
To greet the sky.
Always I hear them. Calling me homeward
Yoo Hoo! Yoo Hoo!
The buttes of Montana.
Carly Mary Cody, Los Angeles, Calif.

Listed simply as a farm,
The place possessed a certain charm,
A bucket hung down in the well;
How far it hung I cannot tell.
A rustic path there was that led
To barns, a silo, and a shed.
One barn, perhaps, contained some hay,
Another cows. I drove away.
E. C. Pier, Whitingham, Vt.

Runner-up Prizes of one-year subscriptions to "New York" to:

While steering my cart down the supermarket aisle
There's food on each side of me all of the while
There's corn flakes and catsup and tiny canned peas
And doughnuts and olives and jelly and cheese
There's hamburger, melon and vegetable oil
Muffins and yogurt, aluminum foil.
Fluorescent lighting makes everything bright
A person can even go shopping at night.
Louis B. Raffel, Skokie, Ill.

I've never seen Sinatra sing,
Or eaten Junior's cheesecake.
I've never been to Central Park,
Or Montauk for a clambake.
I've never climbed the Empire State,
Or watched the Yankees' Winfield,
Or even ridden Circle Line.
I live in New York—big deal.
Ben Rosenblatt, Floral Park, N.Y.

We dined in High Roding last night, about nine.
The Duke and the Duchess served Muscatel wine.
Today they are coming to our flat for tea
And we are expecting them half after three.
Pillows and cushions grow musty in town
So maid's been alerted to plump up the down.
Charles will be wearing his vest and his spats
Now, if you'll excuse me, I'll lock up the cats.
Beverly Myers Shapiro, Chappaqua, N.Y.

And Honorable Mention to:

A rose is a rose is a rose
And phlox are phlox are phlox,
Sometimes I walk on tippy-toes
For blocks and blocks and blocks.
Patsy S. Felmet, Wintersville, Ohio

I like to ride the hovercraft;
It sprays out water fore and aft.
I took one once to Oakland town
From Frisco, where my plane touched down
(We just zipped off across the Bay.)
I met a friend there from L.A.
When I arrived I had the flu
And when I left, he had it too.
J. Bickart, N.Y.C.

It's misty this morning, breathe in, breathe out,
I still do not know what that movie's about.
Gotta keep running, jog on, jog on.
I wonder what's happened to Leslie Caron.
Cleo Fletcher, Sherman Oaks, Calif.

Of all the ships that sail the sea
And there are very many
The one on which I'd like to be
Is called the Merry Penny
I'd sail the oceans far and wide
Standing at the helm
And then come home and at your side
Sit underneath an elm.
Matthew Conti, Summit, N.J.

I find this fact extremely true
I'm not the only one
There isn't much to say and do
When all is said and done.
Anna Brennan, East Greenwich, R.I.

Roses are red. Violets are blue.
I've got a horse. Can you swim?
Pat Nelson, Toms River, N.Y.

My ant farm is an insect city,
But I don't think the ants are witty.
They carry burdens from place to place.
They certainly are an industrious race.
They walk around like people do.
They have no need of shirt or shoe.
Ants are nice and do no harm.
They are so busy on the farm.
Janine Battaglia, N.Y.C.

The lake was calm and flat that day
The vast horizon misty gray.
A fishing vessel hove in view.
I waved my greetings to the crew
And as beneath a tree I sat
The neighbor-folk let out their cat.
It sat beside me in the shade
And watched me sip my lemonade.
Colo Bianco, Detroit, Mich.

My love has hair o purest gold
I wax poetic at its touch,
Her eyes are wide and blue and bold,
I really like her very much.
John Felmet, Wintersville, Ohio

 must go down to the sea again
More aptly, just the shore
'll keep it in a jar till then
t's eaten most the floor.
'll wend my way through brackish waste
Whose liquor stains the sand
t's sleeping now and I must haste
To find its other hand.
Ron Green, Somers, N.Y.

It ended before it began./ I saw him on Saturday.
His wife called Sunday./The kids were at the zoo.
And my laundry was ready.
Sandra B. Udasco, Brooklyn

Oh, old Bluebeard was a pirate bold,
And a cutthroat, I've heard tell
But he never came here and he's long since dead,
So basically, what the hell.
Charles J. Schlotter, Los Angeles, Calif.

I wandered lonely as a cloud
Out of the night that covers me
My head is bloodied but unboughed
For only God can make a tree
It matters not how straight the gate
I never saw a purple cow
They also serve who stand and wait
(Though I could never figure how.)
Viktor Blume, Sayville, N.Y.

I like pink/I think
Navy blue/Is far from new
Maybe black will/Fill your bill
I don't care/What you wear.
Lydia M. Herndon, Panama City, Fla.

She types poetry on onion-skin paper,
And uses it as a wrapper
For presents for me—mainly socks.
I don't wear argyles to the office,
the gym or group.
I keep them in a box, along with
my pet rock and other souvenirs.
I think I lost a pair in Aruba last year.
Neil O'Brien, Merrick, N.Y.

She said hello and so did I;
Or maybe I just countered "Hi",
I said I had a call to make
She said she had a ham to bake.
I checked my pockets for some change
She said she'd use her radar range.
I asked her if she had a dime.
We talk this way from time to time.
Brook R. Maher, Brooklyn

It's Saturday night and I've got a date
Down at the harbor to buy some live bait
Later on I'll play cribbage with dear old aunt Beth
Then I'll just come back home and watch *Ski Lift to Death.*
Selma Ellis, Glenview, Ill.

When I behold a glass of juice, and hear the cubes go clink;
How like my life I oft do think
Desirable before you drink
The End.
Thank you—thank you—thank you.
Ellen Diamond, N.Y.C.

Mornings I read the New York *Times*,
Evenings I sit and smoke.
I used to read the *Herald Tribune*
But unfortunately, it went broke.
John Blumenthal, Rye, N.Y.

I shot an arrow into the air
It came back worse for wear and tear
Its varnish chipped, its feathers rended,
The world grew dark as it descended.
A costly loop across the sky
Was etched upon my staring eye
Its flight was that of wounded sparrows
Ralph Nader ought to check those arrows.
Susan Diamond, N.Y.C.

Go home, my love, and think upon
The Jones that's Dow, the Ed that's Con.
The fly-by-night, the two-by-four—
Go home, my love, and close the door.
Nancy Stark, N.Y.C.

The kitchen clock said half past three.
The time had come to pour the tea.
The pot was white, the dishes, too;
The tablecloth and napkins: blue.
I took the pot and poured it out.
The tea cascaded from the spout,
Inside the cup, the tea was brown.
I filled it up and drank it down.
Sheila B. Blume, Sayville, N.Y.

My Dad wears horn-rimmed glasses
He bosses me imperiously
He goes to Kung Fu classes
I always take him seriously.
Jeffrey Felmet, Wintersville, Ohio

It's hard to believe what she saw in me.
Harder yet what I in her.
(You used to ask your parents questions
About the way things were.)
Once I dreamed I wasn't dreaming
And prepared to go to sleep.
I woke. Would she be my concubine?
I asked. Robert Frost was deep.
James A. Miller, Cleveland, Ohio

We met again for drinks that night and talked a little more.
My case in court had not come up; the judge had left at four.
My stomach growled, reminding me of how she'd bought the cod.
I asked if she could cook it up. She answered with a nod.
We walked in silence to her place. I ate and drank a lot,
Then wrote this uninspired verse, as which of us has not.
Chris Doyle, Burke, Va.
sp. mention: Scott Porter, Madison, N.J.;
Nikki Rosa, N.Y.C.;
Mark Lawrence, Boston, Mass.;
J. Fogel, Jamaica, N.Y.

Competition Rules: POSTCARDS ONLY. One entry only should be sent to Competition Number 479, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by July 1. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the September 12 issue. Out-of-town postmarks are given three days' grace. ■

COCKTAILS & DANCING
Cocktails, 4:30 pm-8 pm.
Complimentary Buffet,
Monday-Friday 5 pm-7 pm.
Barbizon Plaza
LIBRARY
6th Ave. between 58th & 59th Sts. Tel: 247-7000

René Pujol
Restaurant Français
"Magnificent Food served in a French-country-inn atmosphere"
Lunch • Cocktails • Dinner • After Theatre
Private Party Room . . . Closed Sun.
321 W 51 St., NYC Res: 246-3023 or 974-9076

SUPERB CHINESE CUISINE
LUNCHEON • COCKTAILS
DINNER
POplar 8-7779
A Restaurant of Rare Excellence
CHINA CHALET
208 Piermont Road, Closter, N. J.

Il Nido
★★★
N.Y. Times
RISTORANTE ITALIANO
LUNCH & DINNER
Amer. Express & Diners Club
251 E. 53rd Street
(Bet. 2nd & 3rd Aves.)
N.Y.C. 753-8450-1

Les Pyrenees
Delightful Specialties Of the South of France
Lunch-Cocktails-Dinner
SUMPTUOUS $14.50
PRE-THEATER DINNER
Private Party Facilities
251 West 51 St. NYC
Opposite Uris Theatre
246-0044 • 246-0373
JEAN CLAUDE PUJOL, Owner * Closed Sun.

ISLE of CAPRI
Authentic Northern & Southern Italian Cuisine
Luncheon • Cocktails • Dinner
61st St. & Third Ave. • PL 8-1828

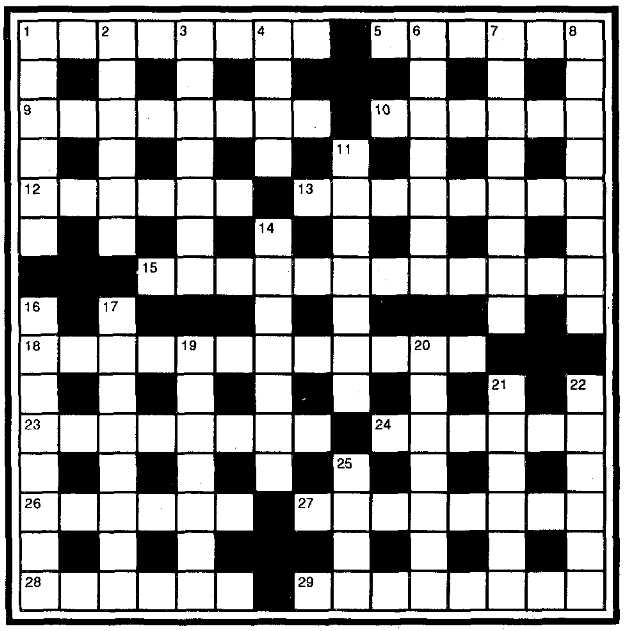
APPLAUSE
Luncheon • Cocktails
Dinner • After Theater Supper
Continuous Entertainment
from 7:30 PM
360 Lexington Ave. (at 40th Street)
687-7267

Le Chantilly
Restaurant Francais
LUNCHEON DINNER
Most major credit cards • Closed Sundays
106 East 57th Street/751-2931

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Outlines studies, including long voyage. (8)
5 Walked daintily through ground? (6)
9 Any sonnet made up without a poet. (8)
10 Cakes once cooked on board (6)...
12 ...and one prune cooked up is not fit to eat! (6)
13 See one of the galaxy on the screen? (4, 4)
15 Subject for one of deep learning? (12)
18 Plot you might describe as original? (6, 2, 4)
23 Phone yet broken by beginner. (8)
24 French office furniture. (6)
26 Transaction is without things considered to represent perfection. (6)
27 Lords in a mess because of her! (8)
28 Thus loaned out a stretch of water. (6)
29 Certainly no favourite hound in Australia! (8)



Down

1 Animal comes to narrow channel used by orchestra. (6)
2 It's a negative negative without right when based on nine! (6)
3 Policy changes about many games. (7)
4 Dazzling display by trio! (4)
6 He's arriving unconscious as you might wrongly say! (7)
7 Memorial by church on path cracked and broken. (8)
8 Ruins of the French ancient city to the south (8)...
11 ...and French Chinatown reveals falsehoods about the cat! (7)
14 Dance all over the place to Gate Five! (7)
16 Siege can disrupt businesses. (8)
17 Description of tree artist turning up with tedious fellow and a learner. (8)
19 Note the honourable companion the Spanish take on in military formation! (7)
20 Rival discovers big bird dead. (7)
21 Resisted if upset indeed! (6)
22 Creature gets the bird? (3, 3)
25 Cereal often trampled painfully underfoot? (4)

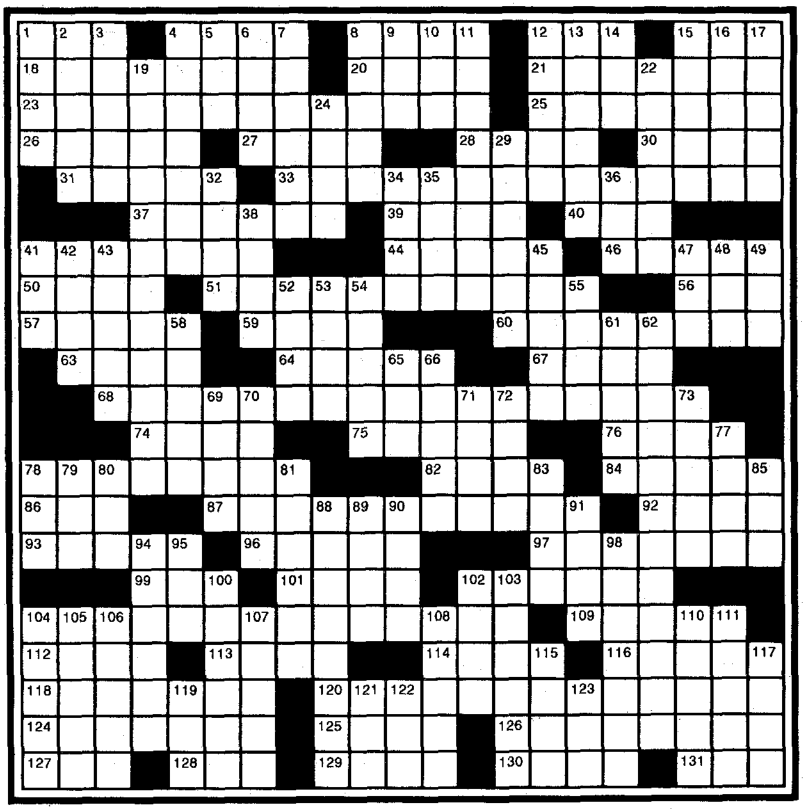
'PUNJABS': 'CUE' CROSSWORD/ By Maura B. Jacobson

Across

1 Printer's quads
4 Greek letters
8 Cherbourg chums
12 Sci-fi craft
15 Twice DC
18 Most gung ho
20 Actor from India
21 Wine with veal
23 Indira's bedding?
25 Highborn lingerie dealer?
26 First zodiac sign
27 S-shaped molding
28 Kind of code
30 Sad-news notice
31 Former Pac. alliance
33 Line from a Jolson spiritual?
37 Actress Paget, et al.
39 Pasturelands
40 Solar system hub
41 Liberate
44 Filleted
46 Bird who shaves the grass?
50 Baseball family name
51 Air India signoff?
56 Alias: abbr.
57 "The Wizard of —— Park"
59 Be pensive
60 Sailing ships
63 Strike out
64 Prohibitory words
67 Designer Cassini
68 Eccentric Indian group?
74 Use the library
75 Implant
76 Relay or human
78 Contrite
82 Like —— out of hell
84 Piano practice
86 Nobelist Andric
87 Punjab pastries?
92 Second Grimm word
93 Refusal to Dylan?
96 Economizes
97 Rigging rope
99 Ballerina's step
101 Departed
102 Biceps ornament
104 Hindu tourist's note?
109 Foam
112 One opposed
113 The scarlet letter
114 C.P.A.
116 Arousing anger
118 Delhi sheriff's groups?
120 Film review by Ogden Nash?
124 5280 feet
125 Needle case
126 Huge number
127 G.O.P. member
128 Neighbor of Leb.
129 Fill to the gills
130 Start of a choosing chant
131 No-seats placard

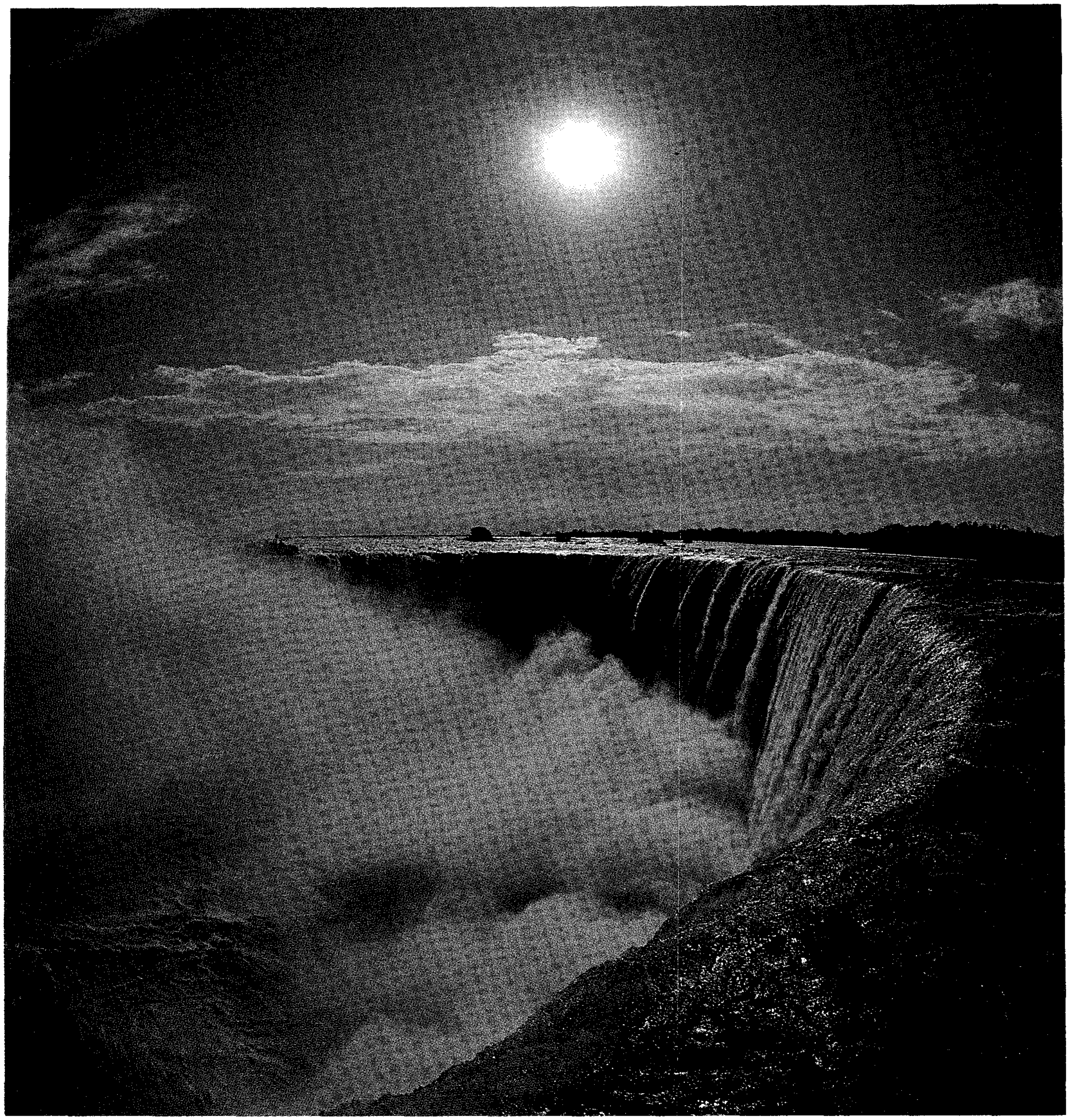
Down

1 Writer Bombeck
2 Draws close
3 Maugham's Thompson
4 Coin of Turkey
5 Males
6 That —— say
7 113-Across, e.g.
8 Queried
9 Britt of films
10 —— Saud
11 "—— spice, and everything..."
12 Botanical tuft
13 Electrical units
14 Mouths
15 Cobra's cousin
16 Demand as one's due
17 "I Can Dream, —— —?"
19 Critique of Clementine's dress?
22 —— mercy (be cruel)
24 Dodgers' Ron, and wife
29 "The Yellow —— of Texas"
32 Upper: Ger.
34 Exile island
35 Time immemorial
36 Arithmetic answer
38 Paper quantity
41 Penrod's friend
42 Before j.h.s.
43 Pick-me-up
45 Breed of hogs
47 Hoodlum's gun
48 Hula accompaniment, familiarly
49 After sols
52 Karate's kin
53 Date-indicating phrase
54 Therefore
55 Pinball mishap
58 Caucasus native
61 Actor Will's family
62 Like Taj Mahal art?
65 Volt-ampere ratio
66 French smoker's buy
69 Chinese weight
70 Ferber and Best
71 Midianite king
72 Aleutian island
73 Stalk: prefix
77 N. Car. college
78 Brooch
79 A Gabor
80 Hill in Frisco
81 Defrosted
83 Semester
85 Chemical ending
88 Surpluses
89 Coty of France
90 Where Tallinn is cap.
91 Struthers and Field, to friends
94 Serpent worship
95 Embargo
98 In a lukewarm way
100 For certain
102 Triumphal structure
103 Say a piece
104 Steam
105 Silly
106 Relative of staph
107 German river
108 "—— Was a Lady"
110 Quant's skirts
111 Witch's home
115 Become frazzled
117 Female prefix
119 Konrad's cold cube
121 One —— time
122 Crackpot
123 Transgression



2173 PBS

Solutions to last week's puzzles appear on page 112.



Niagara Falls, Ontario/Canada

Feel the thunder!

Come wonder at Niagara and the thunder of the falls. And we've only just begun. For just beyond, we've sand dunes and blue lagoons and patchwork fields and orchards, and farther still, white water rapids, green rolling ranges, miles of pineclad granite isles, and a rail excursion through glorious gorges or all the way north to Arctic tides. Out of this world! Call TOLL FREE 1-800-828-8585 or from New York State 1-800-462-8404 or write: Ontario Travel, Queen's Park, Toronto M7A 2E5, Ontario/Canada.

ONTARIO yours to discover!®

100% NEUTRAL SPIRITS DISTILLED FROM GRAIN. 80 PROOF. GORDON'S DRY GIN CO. LTD., LINDEN, N.J. © 1983 GORDON'S DRY GIN CO. LT
"I could go for something Gordon's®"
The possibilities are endless
GORDON'S
GORDON'S
DISTILLED LONDON DRY GIN